Kine WEEKLY

**MAN-POWER THE LATEST MOVES**

*See page 3*


# YOU CAN'T STOP A GUSHER!

**No real showman would play a picture of this magnitude without extended playing time.**

**So, as the crowds flock in and the critics' raves reverberate . . . the Empire holds this phenomenal box-office gusher for a T-H-I-R-D (blitz or no blitz) WEEK!**

# 3RD. WEEK IN THE BIG "BOOM TOWN"!

"WILL BE AS POPULAR AS 'SAN FRANCISCO' AND 'TEST PILOT' PUT TOGETHER!"—*Daily Mail*

# FLYNN

# FOOTSTEPS *in the* DARK

DIRECTED BY
**LLOYD BACON**

*Trade Show*
**Phoenix Theatre**
**FRI. MAY 23RD at 2:30 P.M.**

*Trade Show*
Phoenix Theatre
FRI. MAY 23RD at 11 A.M.

WB
PARK OF SHOWMANSHIP

# *THE CASE OF THE* BLACK MAN

*William* **LUNDIGAN** · *Maris* **WRIXON**
*Eddie* **FOY, Jr.** · *Luli* **DESTE**
*Paul* **CAVANAGH**
*Directed by* **NOEL M. SMITH**

C.E.A. GENERAL COUNCIL MEETING
*See pages 7 & 8*

Kinematograph WEEKLY

No. 1779 Thursday, May 22, 1941. Vol. 291

A.B.F.D. TO CARRY ON ACTIVITIES
*See page 5*

# TRADE ALARM AT LABOUR SHORTAGE

## N.A.T.K.E. Meets Bevin

## WOMEN TRAINEE SCHEME PROVED UNSATISFACTORY

**THE alarm felt by exhibitors at the possibility of any further depletion of their technical personnel has led to important steps being taken with a view to ensuring the continuance of the essential services performed by the presentation branch of the Industry**

NOTWITHSTANDING THE ASSURANCE OF THE MINISTRY OF LABOUR THAT FOR THE PRESENT PERSONS ALREADY FULLY ENGAGED IN USEFUL EMPLOYMENT WILL NOT BE DISTURBED, THE SITUATION HAS LED TO ACTION BY BOTH THE C.E.A. AND THE N.A.T.K.E., EACH OF WHOM HAS DRAWN ATTENTION OF THE MINISTRY TO THE SERIOUS EFFECT UPON THE INDUSTRY OF ANY DE-RESERVATION OF PROJECTIONISTS.

**T. O'Brien, General Secretary of the N.A.T.K.E., has placed the case before Ernest Bevin personally, and a meeting between the Union officials and officials of the Ministry of Labour, arranged by the Trades Union Congress, took place yesterday.**

Mr. O'Brien in his approach to the Minister of Labour stressed the difficulties which would arise were projectionists to be taken away from kinemas which were maintaining public morale and pointed out the effect upon other employees in the kinema by the various man-power orders which are being issued.

Mr. Bevin assured Mr. O'Brien that the representations of his Union and of the Industry generally had not been overlooked. He was considering very carefully the questions raised, but was not yet in a position to give a definite reply.

**The N.A.T.K.E. General Secretary states that he is satisfied with the new change in the position, and has every reason to believe that some success will follow the representation made.**

These efforts supplement and give strong support to the presentation of the case for maintaining present reservation conditions which have been put forward by W. R. Fuller, General Secretary of the C.E.A., in interviews and correspondence with the Ministry of Labour.

### Exhibitors' Concern

Exhibitors meeting at C.E.A. gatherings have voiced their concern at the possibility of being required on the one hand to provide film entertainment for troops in their areas and for munition workers and the general public, and on the other to face the possibility of the key men in the projection box being taken away for Army duties.

### Women Not Satisfactory

Training of women to act as projectionists which was thought to be a way of meeting the situation has been found not to be as satisfactory as was at first anticipated, while women are able to undertake minor duties in the projection room with a certain amount of preliminary training and actual handling of films.

**It has been amply demonstrated that the problems which have to be faced and handled by a chief or second projectionist with four or five years of experience cannot be left in the hands of the average woman who takes up duties in the box.**

A circuit engineer who has been engaged during recent months in training women for the tasks in connection with projection

*Continued in next column*

*Continued from previous column*

declares that where the work to be done is mere imitation progress is rapid. It is where the understanding of the function of the machine is necessary in order that something must be done rapidly and accurately that failure comes: a failure, too, which may have far-reaching results.

### Disillusioned Exhibitors

It cannot be said that exhibitors have not tried to meet the situation. Their experiences have disillusioned them of any idea they had that efficient projectionists could be quickly trained to meet an emergency.

Figures which suggest that at least half the kinemas of the country will be compelled to close if any further inroads are made into the ranks of projectionists have been put forward at exhibitor meetings.

The minimum two competent operators at each picture house in order to cover normal working and meet emergencies is being urged.

## SHORTAGE OF FILM CONTAINERS

### MORE MUST BE RETURNED

THE problem of reducing the demands of the film Industry upon the output of tin plate was discussed yesterday afternoon at a meeting of film renters and laboratory chiefs at Frascati's Restaurant, Oxford Street, London, W.1.

The matter for discussion was how the present scheme for the collection and re-use of film cans could be extended to include 60 to 75 per cent. of the cans in use.

The present scheme, which was voluntarily adopted by the Trade, has met with a fair measure of success, which has, however, been somewhat discounted by the greater demands for film cans resulting from the need to establish dumps of films to meet emergencies and to provide stand-by programmes.

Manufacturers of raw stock have now received intimation from the Board of Trade that not later than June 1 it must be a condition of supply that a percentage of tins, varying from 60 to 75 per cent. according to the classification of the user, must be returned for re-use. Further, they have been requested to confer with users regarding the manner in which these economies must be effected.

Ernest E. Blake, managing director of Kodak Ltd., outlining the situation, said that the efforts made by the Trade during the past two quarters had resulted in a certain proportion being returned, but the Board of Trade had asked that something more be done to relieve the demand upon the steel industry. What they had done so far was not enough.

He stressed the point that every one who handled film-cans, whether at the laboratory, in the renters' dispatch departments, or at the kinema, should have impressed upon him the need to take the utmost care of all cans passing through his hands in order that the required percentage might be returned in the national interest.

## LAB. WORKERS

### Cost of Living Bonus Claims

The Association of Cine Technicians has referred to the Ministry of Labour, under the Conditions of Employment and National Arbitration Order, its claim against the laboratory companies for an increased cost-of-living bonus.

The hearing has been fixed for Tuesday next, May 27. It was originally desired that the hearing should be in public, but it has now been arranged for the tribunal to sit in private.

## A.B.F.D. Appointment

Sid Taylor, formerly circuit manager, 20th Century-Fox, Ltd., and more recently circuit manager, Grand National Pictures, Ltd., has been appointed by Ben Henry assistant to the general manager, A.B.F.D.

Bath Licensing Justices, after seeing a private exhibition, banned the display of the film "Island of Doomed Men."

E. T. CARR

## Mobile Canteens for London

### U.S. FILM COMPANIES' GREAT GESTURE

Further contributions have been made by the American Film Companies' Relief Committee for the relief of air raid victims in several bombed areas. These contributions include £100 to Hendon and £250 to Belfast. A second contribution of £250 has been sent to Viscount Astor, Lord Mayor of Plymouth, and a further contribution of £400 to the Lord Mayor of Liverpool.

The Committee, representing the eight principal American film companies, has also undertaken to provide and equip a "Flying Squad" of mobile canteens and service cars for immediate relief of air-raid victims in the London area.

This unit, believed to be the first complete unit of the kind donated exclusively by the film industry, is designed to provide a new and improved type of mobile canteen service.

Further details will be announced when arrangements are completed.

# U.A. to Handle Ealing Product

## U.S. RELEASE FOR THREE FILMS

### 3-Year Deal

**THE anticipated announcement of the conclusion of the agreement for the world distribution of Ealing's Michael Balcon productions by United Artists was officially made on Tuesday. Six pictures annually are concerned of which at least three are guaranteed distribution in the United States.**

The agreement was the subject of a joint announcement made by Major R. P. Baker and Michael Balcon for Ealing Studios, Ltd., and E. T. Carr and George Archibald for United Artists. Under the agreement all productions of Michael Balcon from the Ealing Studios during the next three years will be distributed by United Artists throughout the greater part of the world. The United States market will, as a result, be made available to Michael Balcon's productions, and United Artists specifically guarantees distribution of at least three pictures per annum in the United States.

**The deal calls for a minimum of six pictures a year, each of which shall be personally produced by Michael Balcon.**

### Four Subjects Listed

The first picture to be distributed by United Artists under the new arrangement will be the recently completed George Formby, "Turned Out Nice Again." This will be followed by the great spectacular film of the Fleet Air Arm, "Ships With Wings," starring John Clements and Leslie Banks, supported by a great cast which includes Jane Baxter, Ann Todd and Edward Chapman. A Will Hay comedy, "The Black Sheep of Whitehall," with John Mills, is next on the schedule, and immediately following, "Portrait of a British Foreman," a J. B. Priestley story based on one of the most dramatic and heroic undertakings of the war.

*While Michael Balcon is to produce exclusively for United Artists, the agreement includes a proviso that he remains free to produce any film in the national interest which he may be invited to do by any Government or Service department.*

### Significance of the Deal

This agreement marks a stage in the development of British films which may well prove to be of historic significance in the progress of the industry in this country. It is in accord with the policy initiated and pursued with such remarkable success by Murray Silverstone, Chief of United Artists world-wide operations, of associating with United Artists independent producers of outstanding achievement, and represents the biggest British deal since Alexander Korda entered the organisation. It is, indeed, the culmination of a series of recent signings of independent producers which has included, in the last few months, such considerable producers as Richard A. Rowland and Arnold Pressburger. The complete United Artists roster of producers includes Charles Chaplin, David O. Selznick, Alexander Korda, Hal Roach, Edward Small, Walter Wanger, Ernst Lubitsch, Sol Lesser, David L. Loew and Albert Lewin, James Roosevelt, Richard A. Rowland, Gabriel Pascal, Arnold Pressburger, and now, Michael Balcon.

It is expected that Mr. Silverstone will have other interesting announcements in the near future.

## "FANTASIA" FOR U.K.

### Debated Disney Film To Be Shown Without Special Equipment

**"FANTASIA," the Walt Disney cartoon feature, is to be released without the complications of "Fantasound," and will be sent to England at once. It is assumed that RKO will distribute.**

This news comes from W. B. Levy, who for some time represented Mickey Mouse interests in this country and is now with Walt Disney in New York.

The intention to handle "Fantasia" through the Disney office in New York, and to road-show it in special centres equipped with complicated and costly reproducing equipment has now been abandoned.

Instead it will be distributed by RKO with the usual single sound track and only a little additional equipment to enhance the quality of the sound and take advantage of the push-pull method of recording.

It will be remembered that the Fantasound reproducing system necessitated the use of a special sound film carrying three standard tracks with a special automatic central track —four in all.

Other additional apparatus needed for Fantasound included duplicate sound-heads, three sets of amplifiers and three banks of stage speakers with a large number of loud-speakers placed round the auditorium.

Writing in the IDEAL KINEMA in February last, R. H. Cricks voiced his opinion that the whole system was too complicated even to be commercially successful.

### More Disneys Coming

"Fantasia" will be followed to England in quick succession by "Reluctant Dragon," "Dumbo," and "Bambi." The first-named is an experiment in combining live action and cartoon, and is in the nature of a tour of the Disney studio. "Dumbo" has a circus background, and "Bambi" a rendering in film form of the Felix Salters book.

Walt Disney is just ready to get into production on "Peter Pan."

Italian Empire Crumbles

BRITISH MOVIETONE NEWS

A

KINEMATOGRAPH WEEKLY

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## SUNDAY ENTERTAINMENT

WE make forward steps in time of stress at a rate which leaves the man who only understands peace time progress gasping. Many ideas are seen to be good and forthwith put into execution which in normal times would only reach the practical stage after long deliberation and debate.

Naturally we find we have to make a good many adjustments in present circumstances when new and untried developments take place. As we never mind correcting first impressions and putting up with compromises, we generally get something like a working arrangement eventually.

But there are certain features of our own particular industry for which we have to thank the acceleration of war, and although we cannot plead that they were unanticipated, if we were not properly prepared for them, then the fault is ours.

Sunday opening is an apt illustration. For many years we have had the opposition of prejudice and bigotry, and we have been argued down by zealots whose chief concern it was to force others to abstain from their own pet aversions in the matter of entertainment.

We are not altogether satisfied with the preparedness of the Trade as a whole now that the exigencies of the situation have made Sunday opening a very wide issue indeed. We should surely have been ready to take our side of the arrangement without further parley, and to get into top gear immediately.

It is not satisfactory to see that to-day we are having all sorts of petty troubles to face whenever a new district opens up on Sundays, and this journal has to chronicle with far too great frequency a series of complaints which ought never to arise.

We ought to be better organised by now.

## THANK YOU, AMERICA

AMERICANS, in their warm-hearted way, have ever been actively seeking a way to show in practical form their anxiety to help those in this country who have been front-line casualties. No section of our trans-Atlantic friends are in closer contact with the public than the film men, and it is appropriate that it should be these people whom we have to thank for a very great gesture.

The American Film Companies Relief Committee has not sought publicity; it believes in deeds rather than words. All the more reason therefore that their action should be widely recognised, and more particularly by their friends and clients in this country, our own moving picture Trade.

In addition to what the Committee has already done, further contributions have now been made for the relief of victims in blitzed areas. The Lord Mayor of Liverpool has received £400, the Lord Mayor of Plymouth £250, Belfast has been sent £250, and Hendon £100.

This is, of course, only part of the generous work that is being done. The Committee has further undertaken to provide and equip a fleet of mobile canteens and service cars for immediate relief in the London area.

The need for this kind of help is unhappily only too insistent and recurrent, but it is no small alleviation of the hazards of a big city to realise the strength and value of our friends.

# Long Shots

**"THIS ENGLAND" PREMIERE—THE U.A.-EALING DEAL —BEN HENRY CARRIES ON—HOLIDAYS AT GLEBELANDS—WELCOME TO W. J. G.— PENNIES FROM RENTERS—TITLES**

THERE could be no more appropriate venue for the première of the picture with the title and theme of "This England" than the Regal, Marble Arch, one of London's most recent air raid casualities. It will be remembered that David Macdonald took the floor with the film in those early days of the September blitz; its production coincided with the period of intensive raids, while its conclusion tallied with the first fire attack on the metropolis. In these circumstances the decision of Arthur Moss to present it at A.B.C.'s West End shop window completed the appositeness of the whole affair.

THE occasion was unique enough to warrant the Press luncheon thrown by Anglo-American in conjunction with British National prior to the première performance at the Regal. I think, however, it is all to the credit of G. W. Parish and Lou Jackson that both ignored the possibility of making financial capital of what in effect was one of the best film-blitz stories of the day. Instead, with an altruism rarely apparent in our Trade, the occasion was passed up for the use of the officials of the Soldiers', Sailors' and Airmen's Families' Association.

MR. PARISH told his guests that Lady Yule and the executives of the two firms were particularly interested in this admirable charity, to which it had been decided to allocate 10 per cent. of the gross rental receipts, a gesture which was accorded the fullest appreciation by Col. Vivian, the General Secretary of the Association.

THE idea of the picture, which received a great hand from the critics, is based upon the durability of our race through the vicissitudes of centuries and the invincibility of the Empire. All agreed that Macdonald, now a Major in the Army film department, had done an excellent job of work as his civilian swan-song. Since those days at the Rock Studios he has been engaged less upon reconstructions of the past than activities of the present. Some of these latter in themselves would provide stories for more thrills and drama than could be conceived by any tame script writer.

THE attractive get-together at Claridges on Tuesday to mark the signing of the United Artists-Ealing Studios agreement for the distribution of Ealing product on a world basis gave opportunity for contacting the heads of the two companies and hearing their views on the deal.

TEDDY CARR was manifestly pleased with the deal, and Major R. P. Baker, speaking for Ealing Studios, declared it was a landmark as well from the international point of view as from that of the studio company. It would ensure the screening of their films in the four corners of the earth, "or such of them as are available."

MICHAEL BALCON contented himself with making contact with his very many Press friends with whom he was in a series of huddles. Later in the proceedings I had an opportunity of a handshake with F. M. Guedalla, United Artists' solicitor director, who recently has been in bad health, and wished for him a speedy recovery.

IT was good to hear from Ben Henry's lips that A.B.F.D. is to continue to function as hitherto, and under Ben's leadership. When I asked him to tell me all about it a few months ago, he asked me to wait, saying, tactfully, that he was sure I wouldn't wish to upset things by premature announcements.

SO the company is to continue with the product from Ealing Studios, which it had under its old contract with "The Ghost at St. Michael's" as the last, and occupy itself with selling and servicing these, possibly re-issuing some and trade showing films not hitherto trade shown.

BEN sees the company continuing much as at present and acquiring the distribution of British films of merit. He is an optimist and a practical optimist, and I should not be surprised to find him at some future date exercising an even greater measure of control than he has had hitherto.

I "JOLLIED" Ben on his pluralism, as he is still looking after George Formby's interests, although United Artists will distribute. "I've had two or more jobs at a time ever since I started work at the age of fourteen," he said, and detailed how he worked as office boy during the day and as pay-box clerk at a kinema in the evenings. This was a good apprenticeship for simultaneously controlling A.B.F.D. interests, acting as kinema chief of N.A.A.F.I. and superintending George Formby's many business affairs.

IF my arithmetic is not at fault, 8,315 film tins have been returned to Kodak under the C.T.B.F. penny-a-tin metal economy scheme instituted in an endeavour to conserve film tins and make them available for future use. R. C. O. Viveash mentions that £34 12s. 11d. has been received, and if the scheme is maintained under the new plan elaborated at yesterday's meeting a much larger sum will accrue in future. By the way, E. E. Blake, Kodak managing director, was a recent visitor to Glebelands.

WHICH reminds me that this Glebelands holiday plan looks very attractive indeed. To be able to spend a week or two in the beautiful surroundings of Glebelands, with all the pastime recreations which are offered, at an all-in charge of 25s. per week, must have a strong appeal to members of the Trade, especially those in the areas which have suffered most. Inquiries are already being made and dates booked.

IT is very considerate of the Fund Board to admit, in this holiday scheme, a limited number of wives and children to whom a restful holiday would do a world of good. Husbands and wives will have their own room. Members of the gentler sex will be accommodated in one of the large bedrooms in the main building, and plans are being made for the single men, who will, to a slight extent, be expected not to require extremes of comfort, but will *not* be in tents. R. C. O. Viveash is ready to deal with all inquiries at 52, Shaftesbury Avenue, London, W.1.

BY all accounts the luncheon at the Trocadero last Saturday, which executives of Pathé Pictures, Ltd., Pathé Equipment, Ltd., and British Instructional Films, Ltd., gave to W. J. Gell, Pathé's managing director, on his return from America was a jolly affair of the most informal character.

AS W. J. recounted his experiences, by which a trip of normally a couple of days' duration lengthened itself into weeks with calls at far-distant ports not within the schedule, the adventure became a sort of comic Odyssey, with Ellis Island as a crowning event. Into this recital W. J. entered with as hearty an appreciation of its lighter side as his executives.

BUT this lighter vein only thinly veiled the gathering's appreciation of W. J.'s valuable work on the other side. Offering a toast to Mr. Gell, P. G. Hammond, Equipment's sales manager, spoke of the pleasure it gave the staff to see their managing director back safe and sound, and said that with the news breaking of the five-year deal with American producers, involving 250 features, it looked as though they would be associated with Mr. Gell under the Pathé banner for many years to come. Mr. Gell's initiative in going to America and obtaining the seemingly impossible had placed the company in a very secure position in spite of the hazardous times.

AS production chief of Butcher's Film Service, F. W. Baker, who has now invaded Burgh Island, Devon, with a reproduction unit, continues to uphold his record for non-stop activity throughout the crises and upheavals of two world wars. Not even the necessity of having to vacate his usual production headquarters, owing to national requirements, has interrupted the film output of his firm. He simply betakes himself elsewhere, and the Butcher schedule is fulfilled, even though bombs blast head office windows.

NEXT Tuesday, the K.R.S. holds its Annual Meeting, which will, I have little doubt, be as brief as its predecessors. It can hardly be briefer. Frank Hill's report this year, as befits the time, is cut down to essentials, but I think you can trust him to say his piece in a deftly epigrammatic way, without making great demands upon paper stocks.

HAVE you ever said something and been made to feel smaller than the most insignificant atom? Inadvertently, I mentioned Mr. Fligelstone to one of the clerks at C.E.A. headquarters this week. You ought to have heard the tone of reproof with which she uttered "*Captain* Fligelstone."

I SIMPLY can't keep pace with these appointments, and feel that until I have looked through every issue of the *London Gazette* I am not safe. We know all the old ones, Major Gale and Captain Barber and their like; but with the President becoming a Lt.-Col. (unless he has become a Major-General since I heard last), and Theo becoming Capt. Fligelstone, and Capt. Alfred Davis becoming Major Davis, and Pilot Officer J. W. Davies becoming Flight Lieutenant, one has a feeling of panting to keep up with them.

THEO (that saves titles), is taking up duty in Northern Ireland as Entertainment Officer, and his fellow-delegates at Nottingham last week decided to send him hearty congratulations on having been given a commission. He has been assisting Ben Henry at Drury Lane for some time.

THE STROLLER.

*Executives of Pathe Pictures, Ltd., at a luncheon given by them to welcome home the managing director, W. J. Gell. Seated left to right: Oscar Stark, S. Young, G. T. Mowforth, R. Clark, W. J. Gell, H. G. Howell, Miss E. Scrimgeour, W. Brewer, G. Touze, T. Ebeling. Standing left to right: F. Watts, A. E. Andrews, W. Fielder, C. Westcott, G. H. Gaunt, P. G. N. Hammond and F. D. Bowden*

## NATHANSON RESIGNS

### KINE. New York Cable from *Motion Picture Daily*

*N. L. NATHANSON resigns his post as President of Famous Players, Canadian; J. J. FitzGibbons is now President and General Manager. Nathanson expected Government war post, and heads General Theatres new Canada Circuit, starting seventy-five theatres. There is a general shakeup of executives. Paramount owns about ninety per cent. "Famous" stock.*

*G. ARCHIBALD says United Artists English gross for the first quarter of the year is 25 per cent. over previous high same quarter.*

*AT TWENTIETH CENTURY-FOX Stockholder and Board Meetings, S. R. Kent gets new five-year contract as President; C. E. Herman has a place as the Board member representing Chase Bank interests and is named Chairman of Executive Committee; Board Chairman post, formerly Schenck's, is not filled. Fox first quarter profit $404,089, an increase over previous figures.*

*GEORGE J. SCHAEFER signs Joseph I. Breen on long contract as General Manager in charge of RKO Studio. No successor has yet been appointed as Production Code Head.*

*LOEW'S SIX MONTH PROFIT of $5,141,135, is a million under the corresponding period of last year, because "Gone With the Wind" profit was then included.*

*"MAJOR BARBARA" has been well received by New York critics.*

*CANADA'S last year theatre attendance was hundred and fifty-one million, with a gross of $37,600,000, an increase from previous 9 per cent. attendance to 11 per cent. gross.*

# Close-Ups

By

Screencomber

### APOLOGY

AS nobody seems to know, apart from ourselves, when we are trying to be funny and when we are in serious mood, there is really little point in writing this column at all, except that it keeps our Mr. Johnson, of St. Austell, entertained. Last week, for instance, we wrote an elaborate introduction to a story we had lifted from one of the London evening papers. The story was about Lana Turner, described as the Hollywood "sweater girl." We had explained how, if we had written it, it would have been taken as a highly uproarious bit of satire, proving, of course, that satire can get uproarious. But all to no point. The sub-editor evidently thought it so screamingly funny that he reproduced it without acknowledgment, neglecting to give credit to the London evening paper which had intended it as a perfectly serious bit of news. Anyhow, as our sub seems to have thought it a grand bit of clever comedy on our part, and as you probably thought we were up to some high jinks, and as it helped fill the column, we don't give a darn, one way or the other.

### CRUELTY TO CRITICS

FILM critics have been horrified by the news that they are expected to attend two Press luncheons and a cocktail party within the short space of one week. This they feel is rather overdoing things, even supposing the films they are expected to see afterwards are worth the gastronomic agonies they must endure before they view the epics. A critic, as you know, is a disgruntled old gentleman who suffers from liver and stomach trouble with a subsidiary complaint known as thirst. Before he is permitted to view a picture it is necessary that he should be put through a sort of inquisition in which all the tortures of the Star Chamber are surpassed by the fiendish cunning of the Publicity Chiefs who devise such cruelties. Then, suffering gastronomic agonies, the critics are permitted to go along to the Press screening of a picture and to writhe in agony, not only at the things that are happening to their interiors but to the things that are happening in the picture itself.

### EXPLOITATION NOTES

SERVICE has always been the motto of this column, so here are some additional catchlines for "Boom Town" that M-G-M's publicity department has probably overlooked.

"Gable and Tracy—on the oil again."

"'Boom Town' at last—well, well, well."

"Oil's well that ends well."

"Tracy and Gable in glorious oils."

"Hedy Lamarr—more gushing than ever."

Tie up with your local music stores on the theme song from the film, "Oil over the place," sung by Tommy Trinder.

### WINKLEHEIM CONFERENCE

THE Annual Sales Conference of Winkleheim Picture Corporation, was held at the Plumbers Arms and Spotted Dog, on Saturday last. A slap-up meal was slapped down, the *pièce de résistance*, and we mean resistance—being, appropriately enough, tripe and onion essence. Beer flowed, and tasted, like water.

Following the age-old trade custom of executives dressing up as judges, or putting on false noses and such like, Wart Winkleheim startled the company by appearing as the chief executioner, and ate his meal from the block. A pretty little ceremony was enacted when "Muggsie" Callaghan, Wart's Sales Chief, presented the big guy with a shiny new axe, sample of the neckwear to be worn by Winkleheim customers during the coming season.

"Them exhibs.," "Muggsie" said in the course of his speech, "is a pain in de neck to all youse sales guys. Here, chief, is sumpin' that ought to cure any pain in de neck."

"Screencomber," as guest of honour, arrived home minus a watch and chain, but was permitted to take with him two black eyes, as a presentation and souvenir from the high-spirited sales boys on the organisation.

### KEEPING PACE WITH HISTORY

THE story is told how at Ealing Studios they are trying to keep their propaganda up to date with the march of history. Michael Frank, commentator of "Yellow Cæsar" was down the other day doing a new commentary. When he finished, they said to him:—

"While you're here, how about bringing the end of 'Yellow Cæsar' up to date?"

He said, "Okay"—did so.

When he finished, they said: "While you're here, how about bringing 'Young Veteran' up to date?" He did so. By this time the dusk was falling. "Is that all?" asked the perspiring sound recordist, Bungy Williams. "That's all," they said.

"Thank God," said Bungy, "that we didn't make 'Gone with the Wind.'"

*Ben Henry will carry on his activities as general sales manager of A.B.F.D.*

# A.B.F.D. to Continue Renting

## BEN HENRY STILL AT THE HEAD

### More British and U.S. Product

With unmatured contracts still requiring servicing and collecting, with films still to be Trade shown and a prospect of handling new films, both American and British, Associated British Film Distributors, Ltd., is definitely continuing as a renting concern with Ben Henry in charge.

This statement was made to the Press last week by Mr. Henry, who called representatives to his office to contradict rumours which had suggested that the organisation would be disbanded.

A.B.F.D. is not going out of business, Mr. Henry said. Arrangements have been completed whereby the company will continue to function in the same manner as in the past.

"This is no temporary measure. A lot has happened during the past few days," he said.

"Until a few days ago, I was leaving the company at the end of June to devote myself solely to Formby productions handled by Columbia Picture Corporation. Affairs have taken a new turn and I am remaining here.

"There are still a number of unmatured contracts to be dealt with, and we have also a residue of other pictures which have been sold over a period of years which we shall have for offer. There are some which we have not yet Trade shown, two American and one British particularly which we shall have ready.

"Apart from that we feel there are pictures being made which we shall be able to acquire ourselves or distribute for the makers, and thus will enable to keep fully occupied those who have been employed by the company since its inception."

The whole of A.B.F.D. sales force met on Saturday last at the Café Royal, London, W., when Mr. Henry outlined his plans and his programme. His speech was received with enthusiasm, and members pledged their best endeavours to push forward with contracts for A.R.F.D. product.

# FILMS FOR THE SERVICES

## Wide Presentation of M. of I. Films

Replying to Capt. JOHN DUGDALE, who asked about the number of films produced under the auspices of the M. of I. shown to the Army, the Navy and the Air Force, DUFF COOPER, in the House of Commons last week, said that the showing was under the control of the Service Departments and he had no records.

During the last month the Film Library of the Ministry of Information had lent 269 copies of films to the War Office, 20 to the Admiralty, and 90 to the Air Ministry, each of which would have been shown a minimum of three times and a maximum of perhaps a dozen times before being returned.

In addition, the Army owned 101 copies, the Navy 69, and the Navy, Army and Air Force Institutes 18 copies of films obtained from the Ministry, but he had no information how often they were shown.

Capt. DUGDALE: Is the Minister aware that many units are informed that, as the War Office refuse to pay for such films, they cannot be shown to them; and that therefore many units are deprived of the opportunity of seeing the films?

DUFF COOPER: As far as I am aware, these units are misinformed. He added that all of those had films produced in this country. He would do his best to see that they were available for these units.

**Lieut H. E. Bradley**, R.N.V.R., owner of the Empress, Tivoli, Pentride, Royal and Temperance kinemas, Burnley, son of Mrs. Bradley, Carlton House, Burnley, has been appointed commanding officer of the ship on which he has been engaged since December, 1939.

# K.R.S. "NOT HELPFUL" TO BLITZED EXHIBITORS

## North-West C.E.A. Critics

## EVACUATION CREATES NEW PROBLEMS

**COMPLAINTS of the difficulties arising from the renters' attitude to exhibitors were made at last week's meeting of the North-Western Branch. Their failure to co-operate in confirming contracts, and the extra difficulties they had caused by evacuating to outside districts, was adversely commented upon, and also their policy on film hire for Sunday shows, and making concessions for blitzed kinemas. W. J. Speakman was in the chair.**

R. P. RUTHERFORD criticised the K.R.S. in calling for so much unnecessary information before granting relief to kinemas in "blitzed" areas. Their attitude was not helpful. He understood that difficulties were to be adjusted by the local branch manager of the renter with the individual exhibitor concerned.

Now, in certain instances, there appeared to be signs of side-tracking by the K.R.S. He asked whether some discretion was given to branch managers to deal with hard cases, or did the K.R.S. still claim to have the last word?

The CHAIRMAN: In the case of forward bookings, I understand the K.R.S. has asked branch managers to use the soft pedal, but I do not know any branch manager who has received the notification.

**No Co-operation**

"All we ask for is some mitigation to enable us to keep our theatres open. If we don't get it and kinemas have to close, the renters get nothing," said J. M. CANNON.

"They know what the theatres took before the blitz; no one is afraid to state what he is taking now. From the renters we get no co-operation at all."

After R. P. RUTHERFORD had pointed out that some kinemas were to-day losing money and they were in urgent need of relief, the CHAIRMAN suggested that the branch should send a letter to the general secretary pointing out that the help which was promised by the K.R.S. had not been communicated to the branch managers, and something must be done quickly if certain theatres were to be kept open.

**Flat Rates for Sunday Films**

Refusal of the renters to book films on flat-rate terms for Sunday shows in Manchester was reported. It was suggested that this was not an instruction from the K.R.S., **but that local renting managers had got together and agreed to insist upon percentages.**

On account of conditions created by air raids, Sunday was now the best day of the week in many places and compensated for losses during the week. Suggestion was made that as Sunday opening took place in some of the outside districts and might soon be enjoyed in Liverpool, an early meeting of booking managers should be held to discuss the position and reach a definite conclusion.

**No Confirmation of Contracts**

Booking difficulties with Sunday films were mentioned. One exhibitor booked a film on April 21, but was not informed until that day (May 16) that it could not be supplied. It was time the renters learned to "play ball."

In this case the terms had been agreed and, although confirmation of the contract had not been received, there was nothing exceptional about that, because thousands of films were shown in spite of the delay in obtaining confirmations.

**Renters Flit**

Fears of serious inconvenience to exhibitors owing to the migration of renters from central Liverpool to rural areas were expressed. It was stated that one renting branch had gone to Gateacre, another to Hoylake, a third to Freshfield, and had moved office records and film stocks.

Several members backed the proposal that contact should be made with the renters with a view to establishing a central distributive film dump for the convenience of exhibitors on change days. Many exhibitors were now collecting their own films; in present circumstances they could not be expected to journey to the renters' new remotenesses!

Apart from that, great expense would be involved if exhibitors had to pay the cost of carriage and transport to and from the new offices and depots. Renters, it was added, were not going out of their way to give that little bit of extra assistance that would be so much appreciated in the present time of difficulty. They were just leaving it to exhibitors to struggle on as best they could.

Sub-committee was appointed to meet the Liverpool renting managers as soon as possible.

# PROMINENT S. WALES EXHIBITOR

## Sidney Attwood Passes On

The death occurred at St. Winifred's Nursing Home, Cardiff, on Friday, of Sidney Attwood, the well-known South Wales exhibitor.

Mr. Attwood, who had been in ill-health for some time, was a past-chairman of the South Wales and Monmouthshire branch of the C.E.A., and had also represented the branch on the General Council of the C.E.A. He took a great interest in the branch's activities, and had gained a reputation for plain speaking on subjects of importance connected with the industry.

He leaves a widow and one daughter, who reside at Kineto Lodge, Risca-road, Cross Keys, Monmouthshire. The funeral, which took place on Wednesday (May 21) at Bassaleg, was attended by a representative gathering.

# CARNEGIE FUND GRANT TO BRITISH FILM INST.

## B. E. Gillett Appointed as Educational Adviser

**A GRANT of £1,000 made to the British Film Institute by the Carnegie Fund will be utilised for the employment of a Travelling Teacher organiser recommended in the Educational Film Report made last year at the request of the Board of Education.**

Bernard E. Gillett of the Rea Street Senior Boys' School, Birmingham, has been appointed to this position, his duties being to maintain personal contact with Directors of Education and teachers throughout the country. He will work with the Board of Education and the Institute; to give lecture-demonstrations and advice and to encourage and assist in the formation of local teachers' film groups wherever possible, and he will also follow up, as far as is practicable, the other recommendations of the report, especially those which apply to training colleges.

Mr. Gillett has been specially released for this duty by the R.A.F., with whom he was serving in the Balloon Barrage Squadron.

It will be recalled that the R.A.F. gave similar permission last year when Mr. Gillett was appointed one of the Travelling Investigators for the original campaign. He hopes to cover by degrees all areas of England and Wales.

# Birmingham Drive for Comforts Fund

## GOLF TOURNEY SET

The committee, of which V. I. Olliver is chairman, has secured the use of the course of the Walsall Golf Club on Sunday, June 29, for the golf tournament in aid of the Birmingham Trade's Comforts Fund.

Hon. Treasurer "Vic" Jones (Twentieth Century-Fox) reports that subscriptions are coming in nicely, while the entries are steadily growing.

At a meeting of local renters to discuss the best method of securing a regular income for the Fund it was agreed that managers should be asked to contribute 2s. 6d. weekly, salesmen 1s. 6d., and other members of staff whatever they felt disposed to.

It is hoped to arrange two Sunday performances in aid of the Fund in the near future, the G-B and Clifton circuits each having offered to place a house at the disposal of the Committee providing the necessary permission can be secured.

# NEW VICTORIA

## Another West End Cinema Reopens

Owing to the closing time now being extended until 10 o'clock and the extra hour of daylight which the new Summer Time has given us it has been decided to reopen the New Victoria Cinema on Sunday, May 25.

The opening pictures will be "The Philadelphia Story" and "This Man is Dangerous."

# Discounts for Rates

## CANTERBURY SETS PRECEDENT

A decision which may be far-reaching was made by the Canterbury City Council at its May meeting, when it agreed to allow a discount of 2½ per cent. on all rates for properties of £10 rateable value and over *during the whole period of the rate.*

The decision has the effect of reducing a rate of 10s. 9d. in the pound, already made at a previous meeting, to one of 10s. 6d., and the sponsor of the scheme, Councillor J. G. B. Stone, did not deny that this was his intention.

The decision was reached after a long and bitter debate, in which opponents of the discounts said that the method adopted might, if accepted as a precedent, make it possible for future rates to be upset by similar "loophole" methods.

Voting went 12 in favour against 10 in opposition, the Mayor of Canterbury voting against the scheme.

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Children's prices of admission have been revised at a number of Manchester kinemas. In most cases children now pay the full prices, except on Sundays when, if they are accompanied by adults, the usual concessions are made.

# London Trade Show Diary

## OFFERINGS TO BE SCREENED BETWEEN THURS., MAY 22, AND WED., MAY 28

### *Thursday*

#### Western Union (*20th-Fox*)

**Century Theatre. 10.30 a.m. and 2.30 p.m.**

**Cast:** Robert Young, Randolph Scott, Dean Jagger, Virginia Gilmore, John Carradine, Slim Summerville, Chill Wills, Barton MacLane. **Director:** Fritz Lang.

Based on Zane Grey's last and greatest story, written just before his death, "Western Union," which has been produced in Technicolor, is a vivid tale of heroic achievements in the face of almost impossible odds, with an outstanding cast of many hundreds.

The great vision and tremendous courage of Edward Creighton, portrayed by Dean Jagger, made coast-to-coast communication by wire a reality, and the story centres round his exciting adventures from early history, when he and his men had to fight off Indian attacks, shoot it out with renegades and battle in the heat of deserts and snow of mountain passes to complete their perilous task.

Robert Young plays the leading romantic rôle. Randolph Scott, described as "the perfect Westerner" by Zane Grey himself, plays another important rôle. Virginia Gilmore is the girl loved by both Shaw and Blake, and the film version of this best-selling novel of one of the most magnificent projects of the 19th century contains the same vitality and astounding characters of this full-bodied tale.

#### Always a Bride (*Warner*)

**Phoenix Theatre. 11 a.m.**

**Cast:** Rosemary Lane, George Reeves, John Eldredge, Virginia Brissac, Francis Pierlot, Oscar O'Shea, Ferris Taylor and Phyllis Ruth. **Director:** Noel Smith.

An interesting story of young married love and difficulties, and the cleaning up of a town's crooked politics, is "Always a Bride." The girl, Alice, played by Rosemary Lane, becomes, through parental pressure, engaged to the successful but boringly stolid Marshall Winkler. The "romance" is broken up by the fast-talking, happy-go-lucky Michael Stevens, whom Alice marries in spite of the fact that he is jobless and broke. Threatened by his parents-in-law that they will take his bride away if he does not get work, Mike accepts the offer of the crooked mayor to become the "dummy" rival for the mayoral office at the forthcoming election. Conducting his campaign on novel lines, Mike tells his fellow-citizens why they should *not* vote for him, if they want to continue running the town on graft, and is elected by one vote, so everybody, except the crooked politicians, is happy.

#### The Strawberry Blonde (*Warner*)

**Phoenix Theatre. 2.30 p.m.**

**Cast:** James Cagney, Olivia de Havilland, Rita Hayworth, Alan Hale, Jack Carson, George Tobias, Una O'Connor, George Reeves. **Director:** Raoul Walsh.

"The Strawberry Blonde" presents James Cagney in a "different" kind of rôle—as Biff Grimes, a correspondence school dentist, who is asked to relieve a client of an aching tooth. Refusing at first because it is Sunday afternoon, he consents when he learns that the sufferer is his old enemy, Hugo Barnstead (Jack Carson). While he is waiting for Hugo he reviews the last ten years and plans to give the man who robbed him of his first love (Rita Hayworth) and sent him to prison into the bargain, an overdose of gas. But when Hugo arrives and proves to be a hen-pecked, miserable man, in spite of his wealth, with a greedy, nagging wife, Biff realises that his own wife (Olivia de Havilland), whom he married on the rebound, was the right choice for him. So he contents himself with taking out Hugo's tooth without an anæsthetic and considers himself sufficiently revenged.

#### That Uncertain Feeling (*U.A.*)

**Cambridge Theatre. 2.30 p.m.**

**Cast:** Merle Oberon, Melvyn Douglas, Burgess Meredith, Alan Mowbray, Olive Blakeney, Harry Davenport, Eve Arden, and Sig Rumann. **Producer** and **Director:** Ernst Lubitsch.

Characteristically, Lubitsch, in its swift and pungent satire, "That Uncertain Feeling," probes into the marital relations of Merle Oberon and her stolid husband, Melvyn Douglas, with a scintillating humour.

Merle Oberon, who is married to Melvyn Douglas, the victim of that embarrassing complaint—hiccups—is advised to consult a fashionable psycho-analyist, who implants the thought that they are caused by her married life. At the clinic she meets Burgess Meredith, a concert pianist, who is seeking a cure for inhibitions. Douglas makes a valiant try to reshape their married life, but in doing so unwittingly brings Merle and Meredith together. Hoping to bring Merle to her senses Douglas offers a divorce, which Meredith, speaking for Merle, snaps at, if Douglas will make a handsome settlement. The new romance completely cures Merle of her hiccups, and Meredith of his inhibitions. Douglas takes up bachelor quarters, and Meredith becomes an everyday visitor to Merle, and he practices for hours on her piano. As the "other man" in Merle's life Meredith is fun. Now, as a steady diet he isn't so funny. He's not at all as comfortable as good old solid Douglas. And the hiccups have come back! Merle has to find her way out and back from this intricate situation, and does indeed manage, through a series of highly entertaining and skilfully contrived situations.

#### Meet Boston Blackie (*Columbia*)

**G.-B. Theatre, Film House, Wardour Street. 2.30 p.m.**

**Cast:** Chester Morris, Rochelle Hudson, Richard Lane, Charles Wagenheim, Constance Worth, Jack O'Malley, George Magrill, Michael Rand. **Director:** Robert Florey.

Chester Morris plays the title rôle in this picture which is said to be sparkling melodrama concerning the untangling of a weird web of mystery, murder and intrigue in the shadows of Coney Island's million bright lights. There is a hair-raising climax guaranteed to rouse the most blasé entertainment seeker. Chester Morris is said to turn in an outstanding performance, while Rochelle Hudson puts up the finest piece of acting in her career.

### *Friday*

#### The Round Up (*Paramount*)

**Carlton Theatre. 10.30 a.m.**

**Cast:** Richard Dix, Patricia Morison, Preston Foster, Don Wilson, Ruth Donnelly, Betty Brewer, Douglas Dumbrille, Jerome Cowan, Dick Curtis, William Haade, Morris Ankrum, Clara Kimball Young. **Director:** Leslie Selander.

The perfect formula for a Western super thriller contains wild Apaches on the warpath and massed squadrons of cavalry troopers giving battle to the resolute redskins and here they are a plenty. "The Round Up," Paramount's super Western, has exciting gun battles between Indians and white men stampeding across the screen, interspersed with hand-to-hand six gun shooting matches. To make good measure there's a new angle to the eternal love triangle. In addition to the crackling action and spectacle is the fascinating melody furnished by the popular songsters "The King's Men."

#### The Case of the Black Parrot (*Warner*)

**Phœnix Theatre. 11 a.m.**

**Cast:** William Lundigan, Maris Wrixon, Eddie Foy, Jun., Paul Cavanagh, Luli Deste, Charles D. Waldron and Joseph Crehan. **Director:** Noel M. Smith.

An exciting search across two continents for an international criminal whose crimes are both gruesome and baffling is the thrilling theme of this film, in which William Lundigan gives a realistic performance of a newspaper man who gets on the trail of the Black Parrot, whom he is all the more determined to bring to justice because he murders his sweetheart's uncle. The rôle of the sweetheart is played by lovely Maris Wrixon, and together they have many a shuddering experience before they succeed in tracking down the killer.

Luli Deste and Paul Cavanagh add to the mysterious atmosphere, while Eddie Foy, Jun., gives the picture a humorous touch as a jovial newspaper photographer.

*A scene from THE STRAWBERRY BLONDE (Warner) with James Cagney and Olivia de Havilland, which is to be Trade shown on Thursday*

*The reissue is announced by International Film Renters, Ltd., of the famous Edgar Wallace thriller THE TERROR. Wilfrid Lawson, Arthur Wontner and Linden Travers are featured*

#### Footsteps in the Dark (*Warner*)

**Phœnix Theatre. 2.30 p.m.**

**Cast:** Errol Flynn, Brenda Marshall, Ralph Bellamy, Alan Hale, Lee Patrick, Allen Jenkins, Lucile Watson, William Frawley, Roscoe Karns, Grant Mitchell, Noel Madison and Jack La Rue. **Director:** Lloyd Bacon.

Mystery, excitement, adventure and humour are well mixed in this picture, which gives Errol Flynn his first modern rôle for three years.

The story, in which he finds as much adventure in modern New York as he ever did on the Spanish Main, is that of a mystery writer of thrillers who tries to get his material first hand and finds himself in plenty of trouble with the police, with his wife, and with his mother-in-law. Things happen thick and fast, and in a whirlwind of surprise moves Errol uncovers a big diamond-smuggling plot for the police and brings a murderer to justice by a smart ruse.

#### Adventure in Sahara (*Columbia*)

**G.-B. Theatre, Film House, Wardour Street. 2.30 p.m.**

**Cast:** Paul Kelly, C. Henry Gordon, Lorna Gray, Robert Fiske, Marc Lawrence, Dick Curtis, Stanley Brown, Alan Bridge. **Director:** D. Ross Lederman.

The toughest and most hard-boiled men on earth—the soldiers of the French Foreign Legion—revolt against their leader because of his cruelties, oppression and tyranny. They hate their captain with a deadly hate which causes them to mutiny, and yet they respect him because of his bravery and because he is "a soldier."

That is the theme of "Adventure in Sahara," said to be one of the most colourful and dramatic narratives ever told about the Legion. "Adventure in Sahara" was filmed in authentic desert locations, with hundreds of expert riders playing the rôles of legionnaires and Arabs.

#### Topper Returns (*U.A.*)

**Cambridge Theatre. 2.30 p.m.**

**Cast:** Joan Blondell, Roland Young, Billie Burke, Patsy Kelly, Carole Landis, Eddie (Rochester) Anderson, Dennis O'Keefe, and H. B. Warner. **Director:** Roy Del Ruth.

An ingenious mystery with a dramatic denouement enhances the excitement of this giddiest of all the "Topper" pictures. Ann Carrington (Carole Landis) has just returned from the Orient and is en route to see, for the first time, her father, Henry Carrington (H. B. Warner) at his country home in upper New York State. She is accompanied by her bosom friend, wise-cracking Gail Richards (Joan Blondell). They take a taxi from New York City, and are almost murdered when nearing the Carrington estate, a mysterious person fires at a tyre causing a puncture and almost catapulting the machine over a cliff into the water far below. The two girls and Bob are given a lift by Cosmo Topper (Roland Young).

The atmosphere of the Carrington house seems charged with mystery and menace. Carrington tells Ann that by the terms of her mother's will the estate will be hers after the morrow.

That night a heavy chandelier falls, narrowly missing Ann. And Gail, sleeping in the room originally assigned to Ann, is stabbed to death. She rises as a ghost who can materialise at will and exercise a very unghostlike ability to meddle in the affairs of mortals. With Topper, to whom she discloses her identity, she sets out to learn who murdered her.

Topper's sleuthing is complicated by the arrival of his indignant wife and her maid, Emily (Patsy Kelly), and the best efforts of Topper and the police are not sufficient to give them the solution to the crimes. Only after an automobile chase, in which the murderer is killed, does Gail's ghost elicit a confession from the murderer's ghost which clears up the mystery.

### *Monday*

#### The Face Behind the Mask (*Columbia*)

**G.-B. Theatre, Film House, Wardour Street. 2.30 p.m.**

**Cast:** Peter Lorre, Evelyn Keyes, Don Beddoe, George E. Stone, John Tyrell, Stanley Brown, Al Seymour, James Seay. **Director:** Robert Florey.

Peter Lorre scores one of his major acting triumphs in "The Face Behind the Mask" as a naive Hungarian immigrant whose face becomes horribly scarred in an accident. His repulsive appearance makes it impossible for the disillusioned foreigner to get a job and he despairingly contemplates suicide. However, George E. Stone, portraying a small-time crook, convinces him that by turning criminal he will make enough money to have his face fixed by a plastic surgeon. From this point on the picture develops into one of the greatest thrillers ever screened.

### *Tuesday*

#### The Devil and Miss Jones (*RKO-Radio*)

**Cambridge Theatre. 2.30 p.m.**

**Cast:** Jean Arthur, Charles Coburn, Robert Cummings, Edmund Gwenn, Spring Byington, S. K. Sakall, William Demarest, Walter Kingsford, Montagu Love, Richard Carle and Edwin Maxwell. **Director:** Sam Wood.

"The Devil and Miss Jones," with Jean Arthur in the starring rôle, is made especially notable by the hilarious screenplay contributed by Norman Krasna and the superb direction of Sam Wood, the genius responsible for the vastly successful "Kitty Foyle."

Miss Arthur plays the rôle of a shoe clerk in a huge departmental store owned by Coburn. Her boy friend, Cummings, has been discharged for trying to organise the store employees against unfair treatment—a revolt in which an effigy of Coburn himself has been hung outside the store. Angered, the millionaire decides to investigate the trouble, and unknown even to the manager, he goes to work in the shoe department and Miss Arthur, feeling sorry for the seemingly lonely old man, helps him with the pompous section manager and slyly promotes a romance for him with an elderly and kind-hearted saleslady.

How the crusty Coburn comes to sympathise with the workers and at a critical moment takes a hand in the revolt with unexpected results, makes for the gay ending of a film teeming in hilarious situations.

#### Turned Out Nice Again (*U.A.*)

**Phœnix Theatre 2.30 p.m.**

**Cast:** George Formby, Peggy Bryan, Elliot Makeham, Edward Chapman, etc. **Director:** Marcel Varnel.

"Turned Out Nice Again" marks a new milestone in Ealing Studio's history, for this George Formby feature is the first Michael Balcon film to be released through United Artists following the recent signing of the contract between the two companies. Further, it is a departure in George Formby's film technique, for slapstick takes a back seat in this homely domestic comedy of two harassed newlyweds in Lancashire, and George, it is said, emerges not only as a great comedian, but a first rate actor.

George, a young assistant in an underwear manufacturing company, is promoted to an executive job enabling him to realise his ambition and marry the girl of his dreams, but the girl of his dreams finds that the bargain carries with it the unwelcome presence of a nightmare—the mother-in-law—George's "mother," who has been so often invoked but never before seen in Formby's comedies. George meets with disaster: a speculation in a new yarn divests him of his savings; a scene with his employers divests him of his job; his mother's proprietary nagging divests him of his wife. Need we say? It all turns out nice again, with George triumphant as ever and savings, job and wife duly restored.

#### Keeping Company (*M-G-M*)

**Private Theatre. 11 a.m. and 2.30 p.m.**

**Cast:** Ann Rutherford, John Shelton, Frank Morgan, Virginia Weidler, Irene Rich, Gene Lockhart, Sarah Haden. **Director:** S. Sylvan Simon.

The story is one packed with laughs, interspersed with romance. It concerns a boy and a girl, first sweethearts and then newlyweds. To attain the latter status, it takes much hilarious scheming on the part of Morgan, the girl's father, and little Miss Weidler, her kid sister.

The plot becomes more serious immediately after their marriage, when the boy's ex-sweetheart puts in an appearance. She sets out to separate the newlyweds by arousing the girl's jealousy and trying to win back the boy. And she does succeed, but only temporarily, thanks to some side-splitting work by Morgan and Virginia.

Gene Lockhart, as the boy's kindly boss, Virginia Grey, as the trouble-making "other" girl, and Dan Dailey, jun., as Shelton's romantic rival, add noteworthy performances.

**LONDON TRADE SHOWS continued on page 23**

# WAR DAMAGE ACT AND THE EXHIBITOR

## C.E.A. Solicitor's Opinion

## POSSIBILITY OF CONTRACTING OUT

**FOLLOWING a lengthy report by the Association Solicitor, Norman Hart, to the General Council on the implication of the War Damage Act, it was agreed at last week's meeting that the whole matter be investigated, as also the possibility of contracting out of the scheme, if so desired.**

After the presentation of the following report, dealing primarily with the insurance of movable fixtures, discussion took place on the various agreements and leases for talking picture apparatus and in regard to replacements.

The Legal, Parliamentary and Finance Committee recommended that every branch should take up immediately with each rating authority in its area the methods by which they arrive at their valuations for rating.

The question which the branches should ask of each rating authority is: "Does your valuation for rating purposes take into consideration the account, receipts, and profits of kinemas?" It was strongly urged that the branches should follow up this matter as it is one of the most important things they can do for exhibitors for many a long time.

Under Part I of the War Damage Act there is a compulsory contributory scheme of compensation for war damage to buildings and other immovable property, etc. The contributions are collected by the Revenue at the rate of 2s. in the £ based on Schedule "A" assessment or if there is no such assessment, on the rateable value. Under Part II there is a compulsory scheme of insurance for all the movable assets of business undertakings exceeding £1,000 in value.

There is a good deal of confusion arising as to what is movable and immovable due to the experience of the Landlord and Tenant Act. **The War Damage Act, however, proceeds on quite different lines.**

### Priority Interest

Under Part I the compulsory contributory scheme applies to buildings, fixed plant and machinery which is normally assessed as land for rating valuation. The person who pays the contribution is entitled to a priority interest. A priority interest is either complete ownership or a tenancy of more than seven years or a tenancy of seven years or less with a right to renew the lease so as to prolong it beyond seven years. The provision of the Act defines "land" as land in the United Kingdom, and

includes anything which, on a valuation for rating purposes for the time being in force made by reference to the accounts, receipts, profits or output of an undertaking, was treated as the subject of an occupation enjoyed by the person carrying on the undertaking.

### A Precedent

It will be noted that the definition refers to a valuation for rating made by reference to the accounts, receipts, profits or output. Any consideration of what is comprised within this definition for the War Damage Act has to take into account the case of Windsor Playhouse, Ltd., v. Heyhoe, where Mr. Justice Finlay said:

"Some point was made in the case of the kinema being let together with the fixtures, fittings and furniture, but so far as those fixtures and fittings were substantially a part of the hereditament, though not necessarily affixed to it, they would themselves be taken into account in arriving at the rateable value of the kinema in the same way as machinery may be comprehended in the rating of a factory. Premises of this kind cannot be regarded simply as four walls and a roof housing the business and fittings, but must be regarded as a comprehensive whole."

Also it will be borne in mind that in large numbers of areas the first action of the Assessment Committee is to ask for the balance sheet of the kinema. In other areas the earning capacity of the kinema for rating purposes is based on a figure of so much per seat The only difficulty arising from expressing an unqualified opinion is the fact that in a number of rating areas it has never been made public the basis on which they arrive at their assessment, although there is no reason to doubt that in arriving at their figure they do take into account the receipts, profits or output of an undertaking. I shall refer to this particular point again.

### Under Which Part?

The only difficulty confronting one is the fact that insurance has to be effected by a certain date, May 31, and there is no immediate and easy method of bringing a test case. Whether insurance has to be effected under Part I and/or Part II is in every case a matter of fact. I am of opinion, for the reasons which I have stated, that the insurance under Part I of the cinema will include what we have been accustomed to term "movable fixtures." I have already pointed out that the determination of this question is a matter of fact which can only be ascertained by the exhibitor.

**In many areas the exhibitors will know that the rating authority has calculated their assessment by reference to the accounts, receipts or profits of the kinema, and where that is known that would constitute proof. Where it is not known, and as ultimate responsibility for the acceptance of my opinion must rest with the exhibitor, he can satisfy himself by reference to his rating authority by making an inquiry whether in arriving at the assessment on his kinema they did so by reference to his accounts, receipts, profits or output.**

I have arrived at my opinion after consultation with Counsel and discussion in official quarters. It is not possible to get an official ruling. I appreciate the responsibility which attaches to the acceptance of this opinion and for that reason I have pointed out the means whereby an exhibitor can make a check and satisfy himself to accept it.

If an exhibitor has any doubt as to whether his assessment is based upon his accounts, receipts, profits or output then if the value of the movable fixtures is over £1,000 he should insure under Part II. In the normal course one might expect that any premiums unnecessarily paid might be returnable, but as kinema claims will not be dealt with until some time in the future, after the expiration of the war, this might mean paying premiums for quite a considerable time as the point may not come up for decision.

**I would point out that if the value of the movable fixtures is under £1,000, whilst under no compulsion to insure, yet if they are war damaged no compensation will be paid, so even if under £1,000 in value it is advisable for the exhibitor to cover himself by insurance.**

### The Present Position

Having had a large amount of correspondence asking for various advice I think, perhaps, it would be better to conclude this opinion with what I consider is the position to-day.

**1. Hiring Agreements**: In the case of hiring agreement exhibitors should remember that they cannot have it both ways. If the owner of the goods hired has to effect the insurance he will do so for the lowest possible amount, namely, the written down value in his books, inasmuch as he is under no obligation to replace.

**2. Insurance of Films**: With regard to the films, the compulsory insurance is on the renter and not on the exhibitor.

**3. Plant and Machinery**: A preliminary examination of the Plant and Machinery Valuation for Rating Order, 1927, shows that the bulk of it is normally understood as machinery and comes within Part I.

**4. Movable Fittings, etc.**: As regards carpets, curtains and similar chattels, which are in no sense fixtures they come under Part II of the Act, and if over £1,000 must be compulsorily insured.

**5. Landlord and Tenant**: Where a lessor grants a lease to a tenant which includes fixtures, fittings, etc., the compulsory insurance for these fixtures and fittings is on the lessor as he is the owner.

**6. Hire Purchase Agreement**: Compulsory insurance under Part II is on the person who is purchasing the goods and in whose possession the goods are.

To put it shortly, in my opinion the position is that movable fixtures, plant and machinery in a kinema are part of the land for the purpose of valuation for rating, and, therefore, come under Part I (the contributory scheme).

### Liabilities Bill

The committee had received a report on amendments dealing with points of detail in the Liabilities (War Time Adjustment) Bill, 1941, which it raised in the House of Commons. In due course, it was pointed out, this Bill will pass its third reading, when the Solicitor will be asked to prepare a résumé which will be circulated to the branch secretaries.

## SHORTAGE OF VALVES

*The shortage of thermionic valves has been the subject of representation by the C.E.A. to the Government. A report of the negotiations presented to the C.E A. General Council appears on page 26.*

*Joan Blondell and Roland Young in the Hal Roach production, TOPPER RETURNS (U.A.), shortly to be seen in the West End*

# C.E.A. Demand for Flat Sunday Rentals

## LOCAL RENTERS FLOUT K.R.S. POLICY

**AN attempt by local representatives of renters to enforce percentage rentals —25 per cent. was mentioned—for Sunday programmes was debated by the General Council at the last meeting, at which members described the present "discriminatory policy" now applied to Manchester.**

The discussion arose from following resolution put forward by one of the branches:—

**"That in relation to Sunday bookings, the K.R.S. be asked to uphold the principles of free competition and not to deny the privilege of flat rate bookings, and that the present discriminatory policy applied to Manchester should be discontinued."**

Supporting the resolution, a delegate said he wished to strike a note of warning—no major renter was prepared to rent films on terms other than 25 per cent. for the full programme. This decision had been arrived at a meeting of branch managers and exhibitors were told that the renters' head offices and the K.R.S. had no part in it. The inference was obvious—the time would come when 25 per cent. would not satisfy the renters and already signs of increased prices were being seen. He knew that some people might be satisfied to pay these prices, but the question at issue was whether the whole system of bargaining was going to be done away with. He could not credit that the branch managers were not controlled by their head offices or the K.R.S., and he felt the General Council should give a lead.

Another delegate remarked that the K.R.S. was always adamant that its members had the right to bargain as individuals with customers and that the society would never interfere in domestic selling policy of any individual company. If what Mr. Dawson said was correct there was the curious position of employees of that society banding together to do something contrary to K.R.S. policy. If that was put to the K.R.S. by the C.E.A. officers and the K.R.S. was honest in its contention—and there was no reason to suppose it was not—an end would soon be put to this kind of thing.

The previous speaker said he felt it was a definite move to increase film rentals for Sunday bookings. He had raised the matter before and many members might say it does not concern them now, but it would eventually, whether they opened on Sundays or not. He suggested the strongest possible means should be taken in an approach to the K.R.S. to get the free bargaining principle upheld.

Coun. Mears thought a great deal of the trouble was owing to the fact that some bookings as long ahead as next September were undated. He considered that exhibitors should be forced to date their pictures.

President and General Secretary gave brief sketches of previous negotiations over this important matter.

## M. OF I. KINEMA FACILITIES

### C.E.A. Urge Rental Increase

THE General Purposes Committee reported having enquired of the Ministry of Information whether it would be possible for them to increase the present agreed rates for the hire of kinemas on Sundays by amounts sufficient to pay the extra cost of staff.

The Ministry, in reply, has regretted that it would have great difficulty in obtaining sanction to any extra expense which would go beyond their estimates which, in this particular, were framed on their understanding of the arrangement made with the C.E.A., and they asked that the members would leave the present scale of charges as they stood without modification for Sunday shows. The committee feels that the only thing to do in this matter is to leave it with the members individually.

### Propaganda Prints

The General Council decided to rescind its decision of last month asking the Ministry of Information to continue to use the same number of prints as hitherto for the propaganda five-minute films and that it should agree to the reduction of numbers to 750.

This reduction has been put into effect, and this is a formality to give effect to what had already been agreed.

## ATTENDANCES AT TRADE SHOWS

### Result of Clashes, says C.E.A.

It was recalled at last week's meeting of the General Council that some months ago a renter drew attention to the lack of attendances at Trade shows in a certain provincial Trade show centre and intimated that if they did not improve there was the possibility of their elimination. This information was passed to the branch concerned, and in return the branch drew attention to the way in which Trade shows of important films on the same day clashed.

This matter was taken up with the K.R.S. who, in reply, intimated the willingness of their provincial representatives to consider with suitable people how to avoid clashing.

The General Purposes Committee is proposing to circulate the letter from the K.R.S. to the branches asking them to set up a small sub-committee which could organise with the renters some machinery to prevent clashing.

## LEEDS ELECTIONS VALID

### Solicitor's Opinion

Concerning the Leeds Branch annual meeting there has been controversy, which was subsequently referred to the Legal, Parliamentry and Finance Committee, as to whether the presence of some exhibitors who at the time were not members and who voted invalidated the whole proceedings.

Mr. Hart at the time advised that the votes improperly cast could be disallowed, and that if the result of the voting was unaffected it was a good election. Mr. Hart's opinion has been twice confirmed by Counsel.

In response to the invitation from the Leeds branch to decide this matter, the committee is advising the Leeds branch that on the facts submitted to them the results of the elections are in order.

## QUEEN'S, SOUTH SHIELDS, BLITZED

It is now permissible to announce that the Queen's, South Shields, owned by Essoldol (South Shields), Ltd., and seating 1,766, has been destroyed by enemy action.

*A scene from the coming Pathe presentation, MY WIFE'S FAMILY, up-to-date version produced and directed by Walter Mycroft, of the well remembered stage success, starring Charlie Clapham, of Clapham and Dwyer, and John Warwick*

# FALL IN C.E.A. REVENUE OFFSET

## National Treasurer's Warning

## NO ROOM FOR EXTRAVAGANCE

**THE possibility of a drop in the revenue of the C.E.A. was announced by E. J. Hinge, newly-elected treasurer of the Association, who submitted a lengthy report on the financial position of the C.E.A. at the last meeting of the General Council. On the other hand, a reduction in expenditure had more than offset the difference, with the result that there was a surplus over the corresponding position last year.**

In reference to the accounts, the HON. TREASURER (E. J. Hinge) said:—

"I know it is not usual for the treasurer to give a separate report at the monthly meeting, but in view of the conditions under which we are living to-day and also the fact that a certain amount of apprehension has been raised through certain events in the minds of some of the members that the finances of the Association are in a rather precarious position, it was felt by the committee that I should give you something in the form of a separate report. I could have done this last month, but unfortunately, owing to the pressure of work at the Reading office through the P.R.S. agreement, the accounts were not in the hands of the committee. So I preferred to wait until the committee had had an opportunity of discussing the accounts to date before I said anything to you.

"Yesterday the committee considered the accounts for the past four months, and I think I am right in saying that they were eminently satisfied with the results.

**"For the first time in the history of the Association we are faced with the possibility of a drop in revenue owing to the blitz and other reasons, but owing to the economies effected this drop has been more than offset by reduction in expenditure with the result that there is a surplus over the corresponding period last year.**

"When the blitz started last September a good many kinemas were put out of action and some are still unable to operate. We do not know how this is going to progress and have naturally got to be alive to the fact that during the coming period the finances of the association may be seriously affected through consequent reduction in subscriptions. So your committee, even more so than the treasurer, will always have before it the task of adjusting the expenditure of the association to keep it as near as possible within the confines of your revenue. In doing that obviously they have to take into consideration that under no circumstances must the efficiency of the association be in any way impaired.

### Straightforward Accounts

"When I took over the office of treasurer, naturally, being a business man in a small way, I made it my business to find what the job was about, so I went to Reading and received every assistance from the General Secretary and Mr. Brown, who handles the accounts. I found a straightforward set of books, easy for my small brain to comprehend, nothing mysterious and no evidence of any secret funds or any inner circle carve-up. So I can assure you there is no ulterior motive in you having elected me your treasurer, and even if it were the Legal, Finance and Parliamentary Committee would not let me get away with it because they do their work most assiduously. I know from past experience, because I have been a member of that committee for a good many years, and they go through everything that looks like extravagance with a small tooth comb.

### Need for Strict Economy

**"The real reason for saying these words this morning is not to give advice to the committee, because they know the purport of everything that comes before them, but for you to take back to your branches the necessity of exercising the strictest economy** because you never know what may happen; a member or members may be put out of business—we hope it may not happen, but it may—and if and when you come on bad times in a branch you will be better able to face it if you are paying attention to your finance.

### Investment of Liquid Cash

"With regard to the association's finances we find we are carrying a considerable amount of liquid cash. The last investment was in September, 1938, and on my recommendation yesterday the Legal, Finance and Parliamentary Committee decided to invest £1,500 in Government securities. The reason I mention this is because I do not want anybody to think at any future date that we have been too optimistic in handling your liquid cash because there is always the possibility we may have to realise more securities if the association's finances were badly hit at any future time, but on the outlook generally I think you will agree with me that at the moment we need not be unduly apprehensive. The committee are taking great care of the association's finances and they will effect every possible economy without in any way impairing the efficiency of its working."

The treasurer's report was received and adopted.

*Still taken during the recent broadcast of STUDIO HOTEL from the Gaumont-British Studios, Shepherds Bush. Front row: Godfrey Lewis, Marcel Varnel, Maurice Ostrer, Phyllis Calvert, Betty White (casting department); on the floor Peggy McCormick. Apparently they are all enjoying themselves for they are taking part in the community singing*

# C.E.A. Discuss Reservation of Projectionists

## EXHIBITORS TO MAKE A RETURN OF MAN-POWER POSITION

**STEPS taken by the General Purposes Committee in respect to the reservation of exhibiting personnel, was the subject of a report presented to last week's meeting of the General Council. Negotiations are being continued, but meanwhile exhibitors are urged to complete a questionnaire setting out their position as regards man-power.**

Concerning the reservation of projectionists, the General Purposes Committee anticipates a meeting shortly with the Ministry of Labour arranged with the valuable assistance of the Board of Trade. The committee invites the General Council to authorise the committee which was appointed to deal with this matter to negotiate the best settlement possible without reference back to the Council.

Representations had already been made to the Ministry of Labour that as regards women who are now called upon to register the Ministry should circularise those doing the interviewing, pointing out that the kinema is an essential service to the community, and therefore no pressure should be brought upon the young women who have registered at these interviews to leave their kinema employment for other work. The retention of women employees will also be a matter which will arise for discussion with the Ministry of Labour when the reservation of projectionists is considered.

**The committee recommends the General Council that a census be taken of members asking for particulars of numbers of projectionists employed, their grading, i.e., first, second, third projectionist, etc., and their ages.**

Members are asked to reply to this census at once, as it is vital that the committee should possess the information, and no member need have the slightest apprehension that anything will be disclosed publicly or used in any way to his detriment.

The PRESIDENT (Lt.-Col. S. K. Lewis), gave a detailed account of the steps which had been taken in regard to the reservation of projectionists and female employees in the kinematograph Trade. He also outlined the negotiations which were proceeding with the various Government departments.

A great many useful suggestions were made during the discussion by members, and it was finally agreed that the sub-committee which is dealing with this matter be empowered to carry on the negotiations and to come to a decision, if necessary, without reference back to the General Council.

It was emphasised that the questionnaire which was to be issued to exhibitors in regard to personnel should be completed and returned with the minimum of delay in view of the very great urgency of the analysis being compiled.

The report of the committee was adopted.

# Summer Conference not Practicable

## GENERAL COUNCIL DECISION

### Kinema to Aid Red Cross

AT last week's meeting of the General Council, the PRESIDENT (Lt.-Col. S. K. Lewis) said he was sure the delegates would learn with regret of the destruction of the offices of the British Board of Film Censors. He felt it would be their wish to write to Mr. Brooke Wilkinson expressing their sympathy and offering to place at his disposal any facilities possible.

This course was agreed unanimously.

### Evacuation of Children

The action of the General Purposes Committee in writing very appreciatively to Leon S. Snider relative to the evacuation of children to Australia was approved. It was reported that in return a cordial letter from Mr. Snider had been received in which he expresses the hope that when next he writes he will be able to announce that his scheme has become feasible.

### Summer Conference Off

In recommending that no kind of summer conference should be attempted, the General Purposes Committee stated that it had never had any doubt that a summer conference was an impossibility. The committee had given consideration as to whether a conference should be held, but had come to the conclusion that its success would be very problematical and it was better, under present conditions, for the association to concentrate on business.

### National Screen Advertising

Attention was drawn to the fact that one of the advertising film firms is now including in its local advertising programme, paid for at the normal rates, national advertising matter which has always been paid for at increased rates. The recommendation of the General Purposes Committee that the General Council should inform the firm in question that if they wish to continue to circulate national advertising matter that it will only be shown if the ordinary national advertising rates are paid for such items was agreed to.

### Red Cross Trailer Appeal

A letter from Lord Iliffe, chairman of the Red Cross and St. John War Organisation, appealed to the association to agree to the exhibition of a 20-ft. trailer calling attention to the organisation's Flag Day on June 5. It was suggested that the trailer should be shown on the six days preceding each flag day.

It was agreed to recommend members to accede to the request.

### Letters of Regret

Letters and messages of regret for inability to be present were received from Messrs. A. B. King, C.B.E., J.P., F. G. W. Chamberlain, T. France, R. P. Rutherford, D. Benjamin, T. Thompson, W. S. Gibson, A. Saronie, F. A. Cam, A. Spencer-May, Major A. J. Gale, O.B.E., J.P.

### Next Meeting

It was agreed that the next meeting should be held in Llandudno on Wednesday, June 11.

# *NORTH WALES REST HOME FOR EXHIBITORS*

## *Progress of Scheme*

**DESPITE the disappointing response to the appeal for funds for the provision of a rest centre for Liverpool district exhibitors who suffer as the result of air raids, North Wales Section of the North Western Branch, at its meeting held at Llanrwst, decided to proceed with the scheme with the money promised.**

A further appeal for funds will be made to members in order to widen the scope of the scheme. Accommodation will be reserved up to the limits of the finance available.

E. H. JAMES, who presided, said the appeal circulated to North Wales members suggested a contribution of 5s. a week per theatre towards the cost of maintaining the centre. Actually the contribution would be only 2s. 6d. a week, as the 5s. contribution would be taken into account in income tax assessment.

Replying to H. DAVIES (Ruthin), Mr. James remarked that when he suggested the rest centre in the first instance he felt that exhibitors in North Wales were benefiting from the war.

"We have evacuees here and our businesses have increased. We have also the good fortune of living in as safe an area as any in the country. Our fellow exhibitors in Liverpool do not know when their businesses will be ruined, and they are continually subjected to nerve-racking experiences. I considered that the provision of a rest centre at our expense in North Wales would be an act of kindness on our part. We are not a wealthy body, but I did think we had sufficient financial strength to carry out a scheme of this nature with flying colours.

FRANK H. KENYON (Colwyn Bay) pointed out that the general idea was that the scheme should operate for the period of the war, and possibly for a short time after, until it was felt everybody had had an equal opportunity of deriving some benefit.

### War Damage and Films

"Is it the responsibility of exhibitors to insure films under the War Damage Act?" asked Mr. Kenyon.

E. H. WHITTELL (delegate and vice-chairman North Western Branch) replied that although they had no legal guidance they assumed it was the exhibitors' responsibility. The branch chairman had agreed to take the matter up with C.E.A. headquarters, and Mr. Whittell promised to communicate further with the North Wales Section on the matter. In reply to further questions, Mr. Whittell said the General Council was still endeavouring to secure the reservation of operators and keymen at each theatre and were also asking the authorities to list the kinemas as an essential industry.

### New Titles for Old Films

MRS. DAVIES (Caernarvon) complained that after booking what she thought to be new films she found they were old films issued under new titles. Mrs. Davies was asked to obtain confirmation of her statement in order that the matter could be considered by the C.E.A. Legal Committee.

MY OLD DUTCH
INTERNATIONAL FILM RENTERS LTD.

# "ADAM HAD FOUR SONS"

*Scenes from ADAM HAD FOUR SONS (Columbia), reviewed in this issue. It is claimed to be profoundly stirring in its human appeal and is presented as powerful and absolutely out-of-the-ordinary entertainment. Ingrid Bergman and Warner Baxter are starred, and Susan Hayward gives a performance which won stellar credit overnight. Fay Wray is also featured.*

Columbia PRESENTS

# A DAY FOUR

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# INGRID BERGMAN ★ WARNER BAXTER

SUSAN HAYWARD · FAY WRAY · HELEN WESTLEY · RICHARD DENNING · JOHNNY DOWNS · ROBERT SHAW

*Screen play by William Hurlbut, Michael Blankfort*

*A Robert Sherwood Production • Directed by* GREGORY RATOFF

**Read the**

Columbia PRESENTS

# JACK HOLT

# The GREAT PLANE ROBBERY

STANLEY FIELDS • VICKI LESTER • NOEL MADISON

SCREENPLAY by ALBERT DeMOND • DIRECTED BY L.D. COLLINS

# BIG EMOTIONAL DRAMA FROM COLUMBIA

## Top-liner of Box-office Entertainment Hits

**TOPPED by what is described as one of the most emotional, and dramatic films ever presented, "Adam Had Four Sons," Columbia is currently showing a new programme of six important pictures which opened on Tuesday last. Their themes range from powerful drama and action melodrama to adventure, romance and musical comedy, and present a list of top-rank stars.**

Exceptionally high claims are made by Columbia for "Adam Had Four Sons" which Ingrid Bergman and Warner Baxter are the stars and in which Susan Hayward turns in a performance which has created a sensation in America.

Here are the titles of the new pictures offered together with dates and times of showing, which take place in the Gaumont British theatres.

"Adam Had Four Sons" and "The Great Plane Robbery" have already been screened.

**"Meet Boston Blackie," 2.30 p.m., Thursday, May 22nd.**
**"Adventure in Sahara," 2.30 p.m., Friday, May 23rd.**
**"The Face Behind the Mask," 2.30 p.m., Monday, May 26th.**
**Penny Singleton and Arthur Lake—Musical Comedy. (Title to be announced.) Tuesday, May 27th.**

### "Adam Had Four Sons"

The laughter and the tears of a changing world are said to be dramatically captured in "Adam Had Four Sons." One of the strongest stories ever filmed, the cast is headed by Ingrid Bergman and Warner Baxter supported by Susan Hayward, Fay Wray, Helen Westley, Richard Denning, Johnny Downs, and Robert Shaw.

A panorama of life during those turbulent years between 1907 and 1923 is presented. Warner Baxter is seen as Adam Stoddard, proud father of four devil-may-care boys. He watches them grow, helps them through their troubles, their loves and wars and destinies. Ingrid Bergman is a sympathetic, charming governess, devoted to Adam and his motherless youngsters . . . a lively, gallantly loyal and understanding woman whose devotion is rewarded in the end. Susan Hayward as a modern Scarlett O'Hara, is the seductive, reckless dynamic Hester, who ruthlessly destroys the happiness of the family and of all who come in contact with them.

Excellent work is also said to come from Fay Wray, who is cast in the rôle of Adam Stoddard's young wife, whose death precipitates the drama and the disaster which face the Stoddards for years. Equally high praise has been accorded Helen Westley for her delightful portrait of Warner Baxter's somewhat eccentric old aunt, who is ever-ready of gin and black cigars. Her characterisation is stated to be one of the richest things in a picture richly compounded of all those elements that should make it one of the box-office classics of the year.

"Adam Had Four Sons," was directed by Gregory Ratoff, who is said to have invested it an intimate and burning reality never surpassed on the screen.

### "The Great Plane Robbery"

The Great Plane Robbery" is said to be definitely the most exciting picture in which Jack Holt has ever starred. He is a private detective assigned the strangest task in his career—that of keeping a killer alive for the reason that his insurance company friends are afraid he will be murdered before the termination of his policy, which still has ninety days to run. Holt is assigned to the job of protecting the killer, and follows him aboard a trans-continental transport plane, which is forced down near secluded hunting lodge where Stanley Fields, a big-shot racketeer, plans to hold the passengers prisoners until the killer reveals where he has cached his money. In a smashing climax to a powerful picture, Holt succeeds in turning the tables, after a terrific battle.

### "The Face Behind the Mask"

In a weird and fascinating rôle that has been hailed as the equal of his famous portrayal in the film "M," Peter Lorre plays Janos Szaby, an immigrant who sinks low in the underworld because of his repulsive appearance. Ready to commit suicide, he is dissuaded from doing so by a small time thief, Dinky, George E. Stone, who convinces him that by turning criminal he will be able to make enough money to visit a plastic surgeon. A mechanical genius, Lorre soon establishes himself as the leader of a gang. He discovers, however, that it is impossible for any surgeon to help him. The best that the doctors can do is to give the man a mask. Then he falls in love with a beautiful blind girl (played by Evelyn Keyes), under whose influence Lorre is anxious to leave his criminal career behind him, but is prevented from doing so by his former associates. How he is forced to kill them all off-one by one furnishes one of the weirdest, most amazing climaxes seen on any screen.

### "Meet Boston Blackie"

With Coney Island's glittering thrills for its background and a fantastic spy hunt for its theme the new "Boston Blackie" film promises to be one of the most exciting melodramas of the year. As the story opens, Blackie has just been accused of a murder aboard an incoming ship.

There the story takes on a more sinister air when Blackie becomes entangled in a web of mystery and sudden death as he struggles to solve the murder and clear his name. The criminals' trail eventually leads to a weird side-show, where performers are acting as a "front" for a gang of desperate foreign agents. Up to his neck in fantastic adventures, Blackie manages to outwit his adversaries when both police and spies are closing in on him. Rochelle Hudson and glamorous Constance Worth are featured opposite Chester Morris as the women in the case.

### "Adventure in Sahara"

The toughest and most hard-boiled men on earth—the soldiers of the French Foreign Legion—revolt against their leader because of his cruelties, oppression and tyranny.

That is the theme of Columbia's action film, "Adventure in Sahara," which features Paul Kelly, Lorna Gray and H. Henry Gordon. Stirring battle scenes, a great deal of comedy, and a thread of tender romance have all been combined, according to Hollywood reports, to make the film a thrilling, heart-stirring melodrama.

### Blondie's Hit

Hot swing tunes, dancing feet, grand song hits and hilarious comedy mark the screen musical comedy slchit of Penny Singleton and Arthur Lake in a lavish and melodious new entertainment entitled at the time of writing).

*Continued in next column*

# "WESTERN UNION" SHOW FIXED

*Randolph Scott in WESTERN UNION (20th Century-Fox)*

## A 20th-Fox Super

## AMERICAN HISTORY RELIVED

**"GET a telegraph line to California," ordered Abraham Lincoln during the American Civil War, and a band of engineers and adventurers set out, and in spite of fire, floods, treason and war they got it there!**

This historic epic of the construction of the great Western Union Telegraph Company, which, to-day, has a network of lines encircling the globe. The exciting adventures from real history also provide the theme for this large-scale film production, and the story centres round Edward Creighton, who fought off Indian attacks, shot it out with renegades and battled the heat of desert and snow of mountain passes to establish those telegraph lines.

Four months and eleven days after they started this historic trek from Omaha, what was left of the expedition dragged into Salt Lake City. Brigham Young then sent the first message humming over the wires, informing President Lincoln that Utah would remain loyal to the Union.

### Chapter of History

Twentieth Century Fox have now excelled themselves in bringing to the screen this almost forgotten chapter in the winning of the West, and this film version of Zane Grey's "Western Union" should prove to be one of the great epics of the year.

The picture, filled with smashing romance, thrilling battles, lawless fighting, is said to rival the punch and power of "Jesse James" and "Drums Along the Mohawk," and in the cool and lavish setting surpasses such productions as "The Rains Came."

"Western Union" was Zane Grey's last story written before his death, and though to-day the company is world famed, the story is of the time when few had heard of the name.

A time when an intrepid band of fighters, engineers and soldiers of fortune were endeavouring to bind the whole continent with a telegraph wire which would knit and help save the Union. It is a drama of virility and rough adventurous characters; a tale which is told across thousands of miles of some of the most beautiful and rugged country in the western hemisphere.

### Big-scale Melodrama

Readers of Zane Grey's books are legion, and the majority of this prolific writer's works are loved against the big-scale canvas of early Western America, packed with the wealth of vivid and exciting incident of adventure stories that only the screen can ably portray. For years Zane Grey has been Hollywood's most bountiful source of big-scale melodramas, and "Western Union" is generally considered to be his greatest work.

Filmed by 20th Century Fox in glorious Technicolor, it is directed by Fritz Lang, who is already experienced in directorial work of spectacular Western adventures of this calibre, and will be remembered more recently for "The Return of Frank James," his brilliant sequel to Jesse James.

### Cast of Thousands

Many months were spent on directors for the filming and a cast of many thousands assembled. Weeks were also spent in choosing the appropriate cast of players, a cast which Robert Young, Randolph Scott, Dean Jagger, Virginia Gilmore and John Carradine, Zane Grey himself selected Randolph Scott for the part of Vance Shaw as it appeared that he should play that part as a condition to the filming, as he considers Scott the ideal type of Westerner.

### Western Town Reproduced

The cast spent a large period locally to reproduce the wild Western town of Julesburg, and the other accessories required for the film, including wagons, were constructed on the 20th Century Fox lot from old sketches and photographs. Nearly a year was spent on the film, which included about 2,000 miles of outdoor camera location. The company had to film the only horse battle running with cameras. Until a year ago it was impossible to film.

All the wide resources of 20th Fox's American production have been brought into play to make "Western Union" one of the most spectacular and sensational box-office pictures ever offered, and it is generally considered as "the great box-office event of the year," which is the general consensus of opinion of leading American exhibitors. 20th Fox studio heads and executives from other studios. Sidney Kent, president of 20th Century Fox, believes that "Western Union" is a picture that will challenge every box office record set up by, and to-day is well on the way to the company's highest ever figures.

The London Trade show will be arranged to take place on Thursday, May 22, at the Empire Theatre at 10.30 a.m. and 2.30 p.m.

# Stellar Appeal of Pathe's New Group

## TWELVE PICTURES FOR TRADE SHOW

Twelve important productions to be produced by Pathe for early trade show. The selection includes a British comedy super, "My Wife's Family," a gay outstanding musical film subjects and three P.R.C. pictures. These American subjects are notable for their strong stellar and story values.

The latest Associated British picture, "My Wife's Family," with Charlie Clapham and John Warwick, and a supporting cast headed by Patricia Roc, Chili Bouchier, Peggy Bryan, Wylie Watson and Leslie Fuller. Directed and produced by Walter C. Mycrott, "My Wife's Family" has been remade and brought entirely up to date and is enacted by a brilliant cast of first-rate comedians.

The story, which is too well known to need undue emphasis here, concerns the incursion of a meddlesome mother-in-law into the carefree and happy home of newly-weds Jack and Peggy Gay, the ludicrous outcome of mother-in-law's misunderstandings and the intervention of the police into the scheme of things when murder is hinted by Jack and a certain dubious Doctor Knott.

Norman Lee and Clifford Grey wrote the screenplay, for the production of which Walter C. Mycroft, producer of many an Associated British picture hit, was responsible.

The earlier screen version proved to be one of the most outstanding screen successes and booked in a record number of theatres, and this modern remake should prove a boon for the days of war.

### Jack London Thriller

The Monogram productions are "The Sign of the Wolf," a Jack London action thriller, starring Grace Bradley, Michael Whalen, Marian Marsh and Shadow (the dog); "Flying Wild," another Eas Side Kids' action drama; "Beat of the Press," with Jean Parker, Wallace Ford, Joe Penny, Suzanne Kaaren, Harland Tucker, Evelyn Knapp and Robert Frazer (it was directed by Phil Rosen); "The Maniac," a mystery thriller starring Bela Lugosi with Polly Ann Young, John McGuire, Clarence Muse, Terry Walker and Betty Compson; "The Gang's All Here," a comedy thriller with Frankie Darro, Kay Linker, Marion Martin, Marcia Mae Jones and Jackie Moran; "Redhead," with June Lang and Johnny Downs; "King of the Zombies," starring Dick Purcell, Joan Woodbury and Marian Marsh; and "The Invisible Ghost," a murder mystery with Bela Lugosi and Sally Blane in the chief roles.

### Neil Hamilton in Spy Theme

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*Continued from previous column*

The story deals with a holiday trip which Penny Singleton and Arthur Lake make to South America. Boarding a pleasure cruiser liner for the trip, Arthur, at the last moment, is sent ashore on a business matter which precludes his sailing with Penny and Larry Sims. But he is suddenly prevented from going ashore, and then things begin to happen. Adventures of the couple reach a rhythm-roaring new high in hilarity in this entertainment, directed by Frank R. Strayer.

## KINEMA SUNDAY SCHOOLS

### Carlisle Suggestion

*James Stewart and Lana Turner in ZIEGFELD GIRL, a forthcoming M-G-M picture*

D—9-12

Columbia PRESENTS

# JACK HOLT in The GREAT PLANE ROBBERY

STANLEY FIELDS • VICKI LESTER • NOEL MADISON

Original Screen Play by L. D. COLLINS

# BIG EMOTIONAL DRAMA FROM COLUMBIA

## Top-liner of Box-office Entertainment Hits

**TOPPED by what is described as one of the most emotional, and dramatic films ever presented, "Adam Had Four Sons," Columbia is currently showing a new programme of six important pictures which opened on Tuesday last. Their themes range from powerful drama and action melodrama to adventure, romance and musical comedy, and present a list of top-rank stars.**

Exceptionally high claims are made by Columbia for "Adam Had Four Sons" in which Ingrid Bergman and Warner Baxter are the stars and in which Susan Hayward turns in a performance which has proved a sensation in America.

Here are the titles of the new pictures offered together with dates and times of showing, which take place in the Gaumont-British theatre.

"Adam Had Four Sons" and "The Great Plane Robbery" have already been screened.

**"Meet Boston Blackie," 2.30 p.m., Thursday, May 22nd.**
**"Adventure in Sahara," 2.30 p.m., Friday, May 23rd.**
**"The Face Behind the Mask," 2.30 p.m., Monday, May 26th.**
**Penny Singleton and Arthur Lake—Musical Comedy. (Title to be announced.) Tuesday, May 27th.**

### "Adam Had Four Sons"

The laughter and the tears of a changing world are said to be dramatically captured in "Adam Had Four Sons." One of the strongest stories ever filmed, the cast is headed by Ingrid Bergman and Warner Baxter supported by Susan Hayward, Fay Wray, Helen Westley, Richard Denning, Johnny Downs, and Robert Shaw.

A panorama of life during those turbulent years between 1907 and 1923 is presented. Warner Baxter is seen as Adam Stoddard, proud father of four devil-may-care boys. He watches them grow, helps them through their troubles, their loves and wars and destinies. Ingrid Bergman is a sympathetic, charming governess, devoted to Adam and his motherless youngsters . . . a lively, gallantly loyal and understanding woman whose devotion is rewarded in the end. Susan Hayward as a modern Scarlett O'Hara, is the seductive, reckless dynamic Hester, who ruthlessly destroys the happiness of the family and of all who come in contact with them.

Excellent work is also said to come from Fay Wray, who is cast in the rôle of Adam Stoddard's young wife, whose death precipitates the drama and the disaster which face the Stoddards for years. Equally high praise has been accorded Helen Westley for her delightful portrait of Warner Baxter's somewhat eccentric old aunt, who is overly fond of gin and black cigars. Her characterisation is stated to be one of the richest things in a picture richly compounded of all those elements that should make it one of the box-office classics of the year.

"Adam Had Four Sons," was directed by Gregory Ratoff, who is said to have invested in it an intimate and burning reality never surpassed on the screen.

### "The Great Plane Robbery"

"The Great Plane Robbery" is said to be definitely the most exciting picture in which Jack Holt has ever starred. He is a private detective assigned the strangest task in his career—that of keeping a killer alive for the reason that his insurance company officials are afraid he will be murdered before the termination of his policy, which still has ninety days to run. Holt is assigned to the job of protecting the killer, and follows him aboard a transcontinental transport plane, which is forced down near a secluded hunting lodge where Stanley Fields, a big-shot racketeer, plans to hold all the passengers prisoners until the killer reveals where he has cached his money. In a smashing climax to a powerful production Holt succeeds in turning the tables, after a terrific battle.

### "The Face Behind the Mask"

In a weird and fascinating rôle that has been hailed as the equal of his famous portrayal in the film "M," Peter Lorre plays James Szaby, an immigrant who sinks lower and lower as he finds it impossible to get a job because of his repulsive appearance. Ready to commit suicide, he is dissuaded from doing so by a small-time thief, Dinky, George E. Stone, who convinces him that by turning criminal he will be able to make enough money to visit a plastic surgeon. A mechanical genius, Lorre soon establishes himself as the leader of a gang. He discovers, however, that it is impossible for any surgeon to help him. The best that the doctors can do is to give the man a mask. Then he falls in love with a beautiful blind girl (played by Evelyn Keyes), under whose influence Lorre is anxious to leave his criminal career behind him, but is prevented from doing so by his former associates. How he is forced to kill them all off one by one furnishes one of the weirdest, most amazing climaxes seen on any screen.

### "Meet Boston Blackie"

With Coney Island's glittering thrills for its background and a fantastic spy hunt for its theme the new "Boston Blackie" film promises to be one of the most exciting melodramas of the year. As the story opens, Blackie has just been accused of a murder aboard an incoming ship.

There the story takes on a more sinister air when Blackie becomes entangled in a web of mystery and sudden death as he struggles to solve the murder and clear his name. The criminals' trail eventually leads to a weird side-show, where performers are acting as a "front" for a gang of desperate foreign agents. Up to his neck in fantastic adventures, Blackie manages to outwit his adversaries when both police and spies are closing in on him. Rochelle Hudson and glamorous Constance Worth are featured opposite Chester Morris as the women in the case.

### "Adventure in Sahara"

The toughest and most hard-boiled men on earth—the soldiers of the French Foreign Legion—revolt against their leader because of his cruelties, oppression and tyranny.

That is the theme of Columbia's action film, "Adventure in Sahara," which features Paul Kelly, Lorna Gray and H. Henry Gordon. Stirring battle scenes, a great deal of comedy, and a thread of tender romance have all been combined, according to Hollywood reports, to make the film a thrilling, heart-stirring melodrama.

### Blondie's Hit

Hot swing tunes, dancing feet, grand song hits and hilarious comedy mark the screen musical comedy debût of Penny Singleton and Arthur Lake in a lavish and melodious new entertainment (untitled at the time of writing).

*Continued in next column*

*Co ntinued from previous column*

The story deals with a holiday trip which Penny Singleton and Arthur Lake make to South America. Boarding a pleasure cruise liner for the trip, Arthur, at the last moment, is sent ashore on a business matter which precludes his sailing with Penny and Larry Sims. But he is suddenly prevented from going ashore, and then things begin to happen. Adventures of the couple reach a rhythmroaring new high in hilarity in this entertainment, directed by Frank R. Strayer.

# Stellar Appeal of Pathe's New Group

## TWELVE PICTURES FOR TRADE SHOW

Twelve important productions are being rendered by Pathe for early trade show. The schedule includes a British comedy super, "My Wife's Family," eight outstanding monogram subjects and three P.R.C. pictures. These American subjects are notable for their strong stellar and story values.

The latest Associated British picture, "My Wife's Family," with Charlie Clapham and John Warwick, and a supporting cast headed by Patricia Roc, Chili Bouchier, Peggy Bryan, Wylie Watson and Leslie Fuller. Directed and produced by Walter C. Mycroft, "My Wife's Family" has been remade and brought entirely up to date and is enacted by a brilliant cast of first-rate comedians.

The story, which is too well known to need undue emphasis here, concerns the incursion of a too-too suspicious mother-in-law into the carefree and happy home of newly-weds Jack and Peggy Gay, the riotous outcome of mother-in-law's misunderstandings and the intervention of the police into the scheme of things when murder is hinted by Jack and a certain dubious Doctor Knott.

Norman Lee and Clifford Grey wrote the screenplay, for the production of which Walter C. Mycroft, producer of many an Associated British picture hit, was responsible.

The earlier screen version proved to be one of the most outstanding screen farce successes and booked to a record number of theatres, and this modern remake should prove a tonic for the days of war.

### Jack London Thriller

The Monogram productions are "The Sign of the Wolf," a Jack London action thriller starring Grace Bradley, Michael Whalen, Mantan Moreland and Shadow (the dog); "Flying Wild," another East Side Kids' action drama; "Roar of the Press," with Jean Parker, Wallace Ford, Jed Prouty, Suzanne Kaaren, Harland Tucker, Evelyn Knapp and Robert Frazer—it was directed by Phil Rosen; "The Maniac," a mystery thriller starring Bela Lugosi with Polly Ann Young, John McGuire, Clarence Muse, Terry Walker and Betty Compson; "The Gang's All Here," a comedy thriller with Frankie Darro, Keye Luke, Manton Moreland, Marcia Mae Jones and Jackie Moran; "Redhead," with June Lang and Johnny Downs; "King of the Zombies," starring Dick Purcell, Joan Woodbury and Mantan Moreland; and "The Invisible Ghost," a murder mystery with Bela Lugosi and Sally Blane in the chief rôles.

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*James Stewart and Lana Turner in ZIEGFELD GIRL, a forthcoming M-G-M picture*

# "WESTERN UNION" SHOW FIXED

*Randolph Scott in WESTERN UNION (20th Century-Fox)*

## A 20th-Fox Super

## AMERICAN HISTORY RELIVED

**"GET a telegraph line to California," ordered Abraham Lincoln during the American Civil War, and a band of engineers and adventurers set out, and in spite of fire, floods, treason and war—they got it there!**

This historic episode proved to be the foundation of the great Western Union Telegraph Company, which, to-day, has a network of lines encircling the globe. The exciting adventures from early history also provide the theme for this large-scale film production, and the story centres round Edward Creighton, who fought off Indian attacks, shot it out with renegades and battled the heat of deserts and snow of mountain passes to establish these telegraph lines.

Four months and eleven days after they started this historic trek from Omaha, what was left of the expedition dragged into Salt Lake City. Brigham Young then sent the first message humming over the wires, informing President Lincoln that Utah would remain loyal to the Union.

### Chapter of History

Twentieth Century-Fox have now excelled themselves in bringing to the screen this almost forgotten chapter in the winning of the West, and this film version of Zane Grey's "Western Union" should prove to be one of the great epics of the year.

The picture, filled with smashing conflict, thrilling battles, lawless fighting, is said to rival the punch and power of "Jesse James" and "Drums Along the Mohawk," and in the cost and lavish setting surpasses such productions as "The Rains Came."

"Western Union" was Zane Grey's last story written before his death, and though to-day the company is world famed, the story is of the time when few had heard the name—a time when an intrepid band of fighters, engineers and soldiers of fortune were endeavouring to bind the whole continent with a telegraph wire which would knit and help save the Union. It is a drama of vitality and rough adventurous characters; a tale which is laid across thousands of miles of some of the most beautiful and rugged country in the western hemisphere.

### Big-scale Melodrama

Readers of Zane Grey's books are legion, and the majority of this prolific writer's works are told against the big-scale canvas of early Western America, packed with the wealth of vivid and exciting incident of adventure stories that only the screen can aptly portray. For years Zane Grey has for Hollywood been a fruitful source of big-scale melodramas, and "Western Union" is generally considered to be his greatest work.

Filmed by 20th Century-Fox in glorious Technicolor, it is directed by Fritz Lang, who is already experienced in directorial work of spectacular Western adventures of this calibre, and will be remembered more recently for "The Return of Frank James," his brilliant sequel to "Jesse James."

### Cast of Thousands

Many months were spent in direction for the filming and a cast of many thousands assembled. Weeks were devoted to choosing the appropriate star players, consisting of Robert Young, Randolph Scott, Dean Jagger, Virginia Gilmore and John Carradine. Zane Grey himself selected Randolph Scott for the part of Vance Shaw and stipulated that he should play that part as a condition in the filming, as he considers Scott the ideal type of Westerner.

### Western Town Reproduced

The studios spent a large sum of money to reproduce the wild boisterous Omaha town of 1861, and all the other accessories required for the film, including wagons, were constructed on the 20th Century-Fox lot from old sketches and photographs. Nearly a year was spent on the filming, which entailed about 2,000 miles of outdoor camera locations. The company had to film the only herd of buffalo running wild in the United States for their exciting buffalo sequences in the film.

All the vast resources of 20th-Fox's American plant have been brought into play to make "Western Union" one of the most spectacular and sensational box-office pictures ever offered, and it has already been conceded as "the greatest box-office entertainment for more than two seasons," which is the general consensus of opinion of big American exhibitors. 20th-Fox studio heads and executives from other studios. Sidney Kent, president of 20th Century-Fox, believes that "Western Union" is a picture that will challenge every box-office record yet made, and he says it will exceed the company's highest expectations.

The London Trade show has been arranged to take place on Thursday, May 22, at the Century Theatre at 10.30 a.m. and 2.30 p.m.

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# KINEMA SUNDAY SCHOOLS

## Carlisle Suggestion

When Carlisle City Council considered the problem of juvenile delinquency it was suggested that a good measure of solving the problem would be to have kinema Sunday schools, where Scripture stories could be presented in pictures and thereby modernise the teaching of young people in Christian principles.

# Paramount's BIG HIT PARADE OF YOUTH AND SONG!

PARAMOUNT PRESENTS

# THERE'S MAGIC IN MUSIC

**ALLAN JONES · SUSANNA FOSTER**
**MARGARET LINDSAY · LYNNE OVERMAN**
**GRACE BRADLEY · WILLIAM COLLIER, SR.**

Produced and Directed by **ANDREW L. STONE**

*From a Story by Andrew L. Stone and Robert Lively*
*Based on an Idea by Ann Revell*

Paramount Pictures

# WILL BE MAGIC AT THE BOX-OFFICE!

What an all-round ROUND-UP of showmanship for PARAMOUNT'S

# THE ROUND-UP

STARRING

Richard **DIX** · Patricia **MORISON** · Preston **FOSTER**

WITH Betty **BREWER** · Don **WILSON** · Ruth **DONNELLY** · Jerome **COWAN**

Douglass **DUMBRILLE** ·

Directed by LESLEY SELANDER · Screen Play by Harold Shumate

Based on the Play by Edmund Day · A HARRY SHERMAN Production

Paramount Pictures

TRADE SHOW CARLTON THEATRE · FRIDAY MAY 23RD · 10:30 A.M.

ALL THE PLAYE[illegible]N [illegible]
PICTURE ARE OFFICERS AND M[illegible]
OF THE MERCHANT NAV[illegible]
THE NARRATOR IS A MEM[illegible]
OF ONE OF THE SHIP'S CREW.

MN

# MERCHANT SEAMEN

Directed by J. B. HOLMES
Photography by H. E. FOWLE
Technical work by EDWARD CARRICK

TRADE SHOW
G.F.D. PRIVATE THEATRE
MAY 27 at 11 a.m., 1.15 & 3 p.m.

Released June 30

GFD
GENERAL FILM DISTRIBUTORS LTD.

127 – 133 WARDOUR ST., LONDON, W. 1. Telephone: GERRARD 7311

# NAMES in the NEWS

After nine months as general manager of the Havelock Cinema, Sunderland, **L. P. Abbott Booty** is leaving Wearside to return to London.

It was from the New Gallery in London that Mr. Booty came north last year, and he is going back to reopen the New Victoria Cinema.

In a comparatively short stay, Mr. Booty has made many friends on Wearside, and he is sorry to be leaving.

His experience of the taste of Sunderland film-goers is that, at present, their preference is for "musicals" and films with a patriotic theme. "Anything on those lines gets an immediate response," he says.

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**S. Nuttall,** for a number of years with the J. F. Emery Cinema Circuit, has resigned from managerial duties and has taken over the Victoria Hotel, Keighley, where he will be pleased to welcome old and new friends of the kinema world.

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**R. J. Standen,** who is managing director of Bury and District Poster Advertising Co., has been appointed manager of the Regal, Bury. This is his first kinema Trade appointment. A native of Hastings, he has operated a billposting business in Bury for the last six years, and has been in the advertising business since leaving school. He succeeds **Arthur Groves,** who, having been manager of the Regal since 1937, has now joined the R.A.F. Before coming to the Regal, Mr. Groves held appointments at the Hippodrome, Bury, the Winter Gardens, Morecambe, the Metropole, Manchester, and the Pavilion, Liverpool.

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**R. W. Brown,** who has been appointed assistant manager at the Odeon, Bristol, must be one of the most versatile and widely travelled men in the Industry. For some years he was connected with the theatrical side of the entertainment business, being engaged with companies in Australia, South Africa, India and the Far East. During the last war he served in Arabia, and he has also spent some time in Press publicity work in London. He has travelled all over the world and is an excellent linguist, speaking four languages—French, German, Arabic and Hindustani.

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**B. B. R. Harrold,** who has joined up, has been in charge of the Regal, Birkenhead, for the last two and a half years. His successor is **Mr. Mahoney,** who was formerly manager of the Avenue, Birkenhead. Mr. Mahoney was injured in an air raid a short time ago, but is now sufficiently well to resume managerial duties. Both the Avenue and the Regal are in the circuit of S.M. Super Cinemas.

A scene from MERCHANT SEAMEN, a 25-minute picture made by the Crown Film Unit (General Films)

# War Weapons

## COLOUR TOPICALS AT TEWKESBURY

ANOTHER exhibitor who earned a great deal of publicity for his theatre as the result of his collaboration with the local War Weapons Week was Victor S. Piercey, popular newcomer to Tewkesbury and the Sabrina Cinema. The kinema forecourt was the venue of the opening ceremony by Mrs. Morrison, wife of the P.M.G., and this and subsequent high-lights of the proceedings were recorded by Mr. Piercey on 16-mm. film both in Monochrome and Kodachrome, which were subsequently presented at the Sabrina in a 13-minute reel which proved a big box-office asset to the theatre. The pageantry of the various parades, in which military and defence services participated, proved an admirable medium for the colour film which covered the events of the week.

In addition to the normal performances, special matinées have raised a sum for the local hospital X-ray fund, and Mr. Piercey has received many congratulations on the excellence of the film and, in particular, the colour sequences, which are an entirely new departure in local topicals. Preceding the main event of the newsreel is a Royal flashback of Queen Mary visiting Tewkesbury Abbey a few years back, and a "Do You Remember" item of scenes of the Jubilee and Coronation festivities.

# MORTGAGES AND CHARGES

**Hay's Western Cinemas, Ltd.,** 18, Windsor Place, Cardiff.—Mortgage and second mortgage, both dated April 21, 1941, to secure £5,000 and £1,500 respectively, charged on New Tivoli Cinema, Holton Road, Barry. Holders: A. C. Grant, Argyll House, Llanishen, Glam., and others.

**Tansa Films, Ltd.**—Two debentures ("A" and "B"), dated April 18, 1941, to secure advances by General Film Distributors, Ltd., under a distribution agreement of same date, charged on (a) 35 per cent. and (b) 65 per cent. of company's share of gross receipts under said agreement, and the company's undertaking and property, present and future, including uncalled capital.

**Hammersmith Film Productions, Ltd.,** Riverside Studios, Crisp Road, Hammersmith.—Assignment, dated April 24, 1921, to secure £1,821 5s. 6d. of moneys due to the company under an agreement dated January 23, 1940, with RKO-Radio Pictures, Ltd., beyond the first £400 but excluding any moneys due to Kurt Sternberg. Holder: F. Burgis, 4 and 5, Bond Court, Walbrook, E.C.

**British Lion Film Corporation, Ltd.**—Issue on September 2, 1940, of £22,250 6 per cent. convertible debenture stock, part of series already registered. (Notice filed May 3, 1941.) See also "Satisfactions."

### SATISFACTIONS

**British Lion Film Corporation, Ltd.**—Satisfaction (a) to the extent of £11,125 on November 12, 1940; and (b) to the extent of £7,625 on March 11, 1941, of debentures secured by trust deed dated December 19, 1935, and registered September 2, 1940. (See also "Mortgages and Charges.")

**Odeon (Eltham Hill), Ltd.,** Henley House, Curzon Street, W.1.—Satisfaction in full on March 2, 1939, of memorandum of deposit dated April 14, 1938, and registered May 5, 1938. (Notice filed May 2, 1941.)

# UPS AND DOWNS IN THE KINEMA MARKET

## P.C.T., Odeon and A.B.C. Firm

A NUMBER of bright features appear in the kinema shares group, but in some cases prices are lower on the week.

Among the firm features are **P.C.T.** 7½ per cent. preferred ordinary, which have risen 10½d. to 11s. 3d.; Odeon 5s. ordinary shares, which are 7½d. up at 5s.; and Associated British Picture Corporation ordinary, which are 6d. higher at 5s. 4½d.

Gaumont British ordinary, too, are better at 1s. 7½d., and A.P.P.H. ordinary have hardened to 5s. 1½d.

On the other hand, the debentures of Gaumont British and Odeon have lost ground, the former falling £1 to £60 and the latter £1½ to £71.

Slight declines are shown in Gaumont British first preference and Stoll Theatre Corporation to 5s. 9d. and 6d. respectively. Otherwise kinema shares are steady at the previous week's level.

## SHARE MARKET

| | Last Week. | This Week. | Movement |
|---|---|---|---|
| African Theatres Ord. .. | 31/3 | 31/3 | — |
| Assoc. Brit. Pic. Corp. 5/- ord. | 4/10½ | 5/4½ | + -/6 |
| ,, 6% Pref. .. .. | £91½ | £91 | — 10/- |
| ,, 5% Debs. .. .. | 5/- | 5/1½ | + - 1½ |
| A.P.P.H. Ord. .. | -/3 | -/3 | — |
| Baird Tele. 20% Pref. Ord. 2/6 | -/3 | -/3 | — |
| ,, Defd. Ord. 2/6 .. | -/1½ | -/1½ | — |
| Brit. & Dom. Films £1 .. | -/2½ | -/2½ | — |
| Brit. Lion Pref. 10/- .. | 3/- | 3/- | — |
| Capital & Prov. News 5/- .. | -/9 | -/9 | — |
| Gaumont British Ord. 10/- .. | 1/3 | 1/7½ | + -/4½ |
| ,, "A" Ord. .. .. | -/6 | -/6 | — |
| ,, 5½% 1st Pref. .. .. | 5/10½ | 5/9 | — -/1½ |
| ,, 4½% New Debs. .. | £61 | £60 | — £1 |
| General The. Pref. .. .. | 1/10½ | 1/10½ | — |
| ,, 6½% 1st Mort. Deb. .. | £63 | £63 | — |
| Mde. Tussaud New 1/- Def. .. | -/6 | -/6 | — |
| ,, £1 Prefd. Ord. .. .. | 2/- | 2/- | — |
| Moss Empires £1 Ord. .. | 12/- | 12/- | — |
| ,, £1 Cum. Pref. .. .. | 13/9 | 13/9 | — |
| Odeon 5/- Ord. .. .. | 4/4½ | 5/- | + -/7½ |
| ,, 6% Cum. Pref. .. | 11/- | 11/- | — |
| ,, 5% Debs. .. .. | £72½ | £71 | — £1½ |
| P.C.T. 7½% Ptg. Pf. Ord. .. | 10/4½ | 11/3 | + -/10½ |
| ,, Cum. "A" Pref. £1 .. | 18/9 | 18/9 | — |
| ,, Cum. "B" Pref. £1 .. | 16/3 | 16/3 | — |
| ,, Const. 7% Pref. .. | 19/4½ | 19/4½ | — |
| Sound City 6% Pref. .. .. | 2/3 | 2/3 | — |
| Stoll Th. Corp. .. .. | -/7½ | -/6 | — -/1½ |
| Twentieth Cent. 6% Pref. .. | -/3 | -/3 | — |
| ,, 6% Pref. .. .. | -/3 | -/3 | — |
| Union Cinemas Ord. .. .. | -/2½ | -/2½ | — |
| ,, 1st Pref. .. .. | 2/6 | 2/6 | — |
| ,, 2nd Pref. .. .. | -/10 | -/10 | — |
| Union Cine. Sub. Props. 6% Pf. | 10/6 | 10/6 | — |
| ,, 4/- Ord. .. .. | | | |

£1 shares unless otherwise stated. * Nominal.


EXHIBITORS FEATURE QUOTA

8 MARKS "FOR ALL CLASSES" —C E A Report

FLOATING CITY

CERTIFICATE "U"

THE STAR—"'FLOATING CITY' . . . is . . . extremely entertaining and instructive."

C.E.A. FILM REPORT—"8 marks for all classes. 'U' Certificate. The presentation is good . . . The photography is excellent and the running commentary is enlightening. The film has keen interest for all British audiences."

IMPARTIAL FILM REPORT—"A good interesting . . . feature for all classes. Nicely photographed, well commentated and attractively presented."

THE KINEMATOGRAPH WEEKLY—"The complete picture is . . . very good interest entertainment . . . it ranks as exhibitors' British feature quota. *Outstanding novelty offering* . . . All told, it is thrilling and entertaining . . . its feature quota ticket is of particular value."

RENOWN PICTURES CORPORATION LIMITED

(Managing Director: JAMES G. MINTER)

INDEPENDENT HOUSE, WARDOUR STREET, W.1. Gerrard 4403-4-5.

# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle. |
|---|---|---|---|---|
| **Adam Had Four Sons** (Columbia)—American. | 80 min. (A) | Ingrid Bergman, Warner Baxter, Susan Hayward. | Domestic drama with a period background, contrasting the nobility and baseness of womanhood. Tale theatrical but acting sound, staging colourful and feminine angle strong. | Attractive booking for the majority of audiences and women in particular. Not for youngsters. |
| *Come Out of the Pantry (Equity-British)—British. | 71 min. (U) | Jack Buchanan, Fay Wray, Ronald Squire. | Farce, comedy, romance, music and dancing. In fact, the Buchanan mixture for excellence of entertainment. Seventy minutes of mirth. A welcome reissue. | The star's name is good enough to bring in the people. His performance is equal to his reputation. Family booking. |
| **Footlight Fever** (RKO-Radio)—American. | 68 min. (U) | Alan Mowbray, Donald McBride, Elisabeth Risdon. | Comedy based on the financial idiosyncrasies of the show business. Treatment a little inconsistent, but team work tireless. There are laughs for the masses. | Handy comedy support for the masses. Safe for youngsters. |
| *Ghost Goes West, The (British Lion)—British. | 82 min. (A) | Robert Donat, Jean Parker, Eugene Pallette. | Distinctive story with fantastic plot of ancient Scottish castle re-erected in Florida. The ghost accompanies the castle to confound critics and the last of the clan's enemies. | A re-issue of importance with outstanding merit. Box-office results certain. Safe for the family. |
| **Golden Hoofs** (20th Century-Fox)—American. | 67 min. (U) | Jane Withers, Buddy Rogers, George Irving. | Comedy drama with a racing stable background. Story human, equine thrills exhilarating and atmosphere refreshing. | Good general booking. Very good for youngsters. |
| **Lady Eve, The** (Paramount)—American. | 94 min. (U) | Barbara Stanwyck, Henry Fonda, Charles Coburn. | Piquant romantic comedy, describing the marriage and courtship of a glamorous card-sharper and a shy scientist. Story preposterous but treatment and teamwork brilliantly clever. Appeal universal. | Capital light booking for all classes. Nothing to harm youngsters. |
| **Melody for Three** (RKO-Radio)—American. | 67 min. (U) | Jean Hersholt, Fay Wray, Schuyler Standish. | Small-town drama with music, the latest and best of the Dr. Christian series. Tale homely, musical relief effective and atmosphere convincing. | Very good popular and family booking. |
| **On Special Duty** (Columbia)—American. | 57 min. (U) | Charles Starrett, Lorna Gray, Dick Curtis. | Outdoor romantic drama describing a marshal's round-up of cattle thieves. Tale robust, settings picturesque and acting vigorous. Musical embellishment popular. | Good Western second. Very good for youngsters. |
| *Peg of Old Drury (Equity-British)—British. | 75 min. (U) | Anna Neagle, Cedric Hardwicke. | Will surely prove a popular re-issue. With the background of a period setting there is nothing to date the original release and the star value is certain. First reviewed in KINE. September 5, 1935. | Superb entertainment. Excellent box-office and appealing to all classes. |
| **Penalty, The** (M-G-M)—American. | 80 min. (A) | Edward Arnold, Lionel Barrymore, Marsha Hunt. | Juvenile regeneration melodrama. Story a trifle erratic, but thrills realistic and human angle strong. Teamwork and staging convincing. | Very good programmer. Should not harm youngsters. |
| **Repent at Leisure** (RKO-Radio)—American. | 67 min. (U) | Wendy Barrie, Kent Taylor, George Barbier. | Romantic comedy drama with an engaging small child interest and a fascinating big store background. Acting very good and direction neat. Feminine appeal strong. | Very good popular booking. Particularly good for the family. |
| **Sleepers West** (20th Century-Fox)—American. | 73 min. (U) | Lloyd Nolan, Lynn Bari, Mary Beth Hughes. | Crime drama, the latest of the popular Michael Shayne detective series. Story episodic, but locale interesting, team work eager, comedy relief bright and thrills realistic. Mass appeal obvious. | Good average programmer. Safe for the family. |
| **South of Suez** (Warner)—American. | 85 min. (A) | George Brent, Brenda Marshall, George Tobias. | Highly coloured romantic melodrama with an African diamond fields prologue, and London court scene climax. Acting good, suspense smooth and love interest popular. | Good melodrama for the masses. Should not harm youngsters. |
| **Stranger, The** (Columbia)—American. | 54 min. (U) | Charles Starrett, Lorna Gray, Dick Curtis. | Western drama telling of dark and daring deeds in the great outdoors. Story straightforward, acting virile, pace fast and musical embellishment popular. | Good outdoors support. Great for youngsters. |
| **This Man Reuter** (Warner)—American. | 89 min. (U) | Edward G. Robinson, Edna Best, Albert Besserman. | Period romantic drama based on the life of Julius Reuter, founder of the famous news agency. Treatment decorative, acting sincere and human interest strong. | Excellent general booking. Great for the family. |
| **Tobacco Road** (20th Century-Fox)—American. | 84 min. (A) | Charley Grapewin, Marjorie Rambeau, William Tracy. | Sociological comedy drama freely adapted from the sensational New York stage success. Story sketchy, but acting good and detail obviously authentic. | Out-of-the-rut offering for the discerning. Not for juveniles. |
| **Two Roads** (Columbia)—American. | 58 min. (U) | Charles Starrett, Iris Meredith, Dick Curtis. | Unpretentious, but actionful outdoor melodrama. Teamwork robust, action fast, and comedy and romantic relief popular. Staging picturesque. | Good support for most halls. Very good for youngsters. |
| **Vivacious Lady** (RKO-Radio)—American. | 90 min. (U) | Ginger Rogers, James Stewart, James Ellison. | Romantic comedy with collegiate background. Brilliant dialogue, intriguing situations, clever story and superlative acting. First reviewed in KINE. June 2, 1938. | Excellent booking. A tear or two but more laughs. Good for the whole family. |

* A British Picture.

# REVIEWS FOR SHOWMEN

## Adam Had Four Sons

*Columbia. American (A). Directed by Gregory Ratoff. Featuring Ingrid Bergman, Warner Baxter and Susan Hayward. 7,200 feet. Release not fixed.*

DOMESTIC drama covering an eventful phase of comparatively recent history, illustrating both the nobility and baseness of womanhood. There is a tendency towards extremes, and the somewhat over-sentimentalised family frame in which the tale is set accentuates its theatricality, but although it belongs to fiction rather than life, it offers through its earnest and vital characterisation acceptable emotional refreshment.

Star values and colourful period detail strengthen its obvious box-office address. Attractive out-of-the-rut booking for the majority of audiences, and women in particular.

**Story.**—Adam Stoddard, a wealthy stockbroker, and his wife, Molly, engage Emilie Gallatin, an attractive and understanding European girl, to act as governess to their four sons, Jack, David, Chris and Philip. Emilie soon endears herself to the entire family, but a short time after her arrival Molly dies. Following his tragic bereavement, Adam is so severely hit by the depression of 1908 that he is forced to dispense with Emilie's services.

During the early days of the Great War, Adam retrieves his fortune and his home. Emilie is welcomed back in the rôle of housekeeper by the boys, now grown to manhood, and Adam. Later, David, a lieutenant in the Air Force, brings his wife, Hester, to live with them. Hester is all for a good time and she does not hesitate to throw herself at Jack during David's absence. Jack does his best to be loyal to his brother, but the temptation is too strong. Hester visits Jack in his bedroom, but Emilie, now secretly in love with Adam, compromises herself rather than Adam should be hurt by the truth. David attempts suicide when he learns of Hester's infidelity. To save the rest of the family from contamination, Emilie attempts to throw Hester out of the house. Adam witnesses the scene and the true facts are revealed. Hester goes for good, and Adam belatedly confesses his love for Emilie.

**Acting.**—Ingrid Bergman gives a tender and ingratiating performance as the understanding, loyal and sacrificial Emilie, but sincere as her interpretation is, the character is a little too willing to accept life's rebuffs.

Susan Hayworth gives a more vital performance as the utterly unscrupulous and unmoral Hester. Warner Baxter is sound as Adam, and Richard Denning, Johnny Downs, Robert Shaw and Charles Lind meet all demands as the four sons.

**Production.**—The two women characters around whom the plot principally revolves cannot be identified with real life—one is too good to be true and the other too wicked—and neither are the demonstrations of paternal love and brotherly devotion free from exaggeration, but over-elaborate and episodic as the play is, it nevertheless thrives on its artifice. Its secret is that it is good theatre.

Public opinion is usually on the side of right, and the picture wisely takes cognisance of this fact in its ultimate triumph of virtue over vice. It also recognises the fundamentals of feminine appeal. Interesting period trimmings and tender domestic asides confirm its showmanship.

**Points of Appeal.**—Extravagant, but emotionally stimulating story, sincere and vital characterisation, colourful atmosphere and detail, strong feminine angle, provocative title and star values.

## Sleepers West

*Twentieth Century-Fox. American (U). Directed by Eugene Ford. Featuring Lloyd Nolan, Lynn Bari, and Mary Beth Hughes. 6,570 feet. Release not fixed.*

CRIME comedy drama, the latest of the popular Michael Shayne detective series, describing an attempt on the part of political crooks to defeat the ends of justice. The action takes place on a train, and there is very nearly as much padding as plot. The asides at times detract, but on the whole the cast and director preserve adequate balance. One or two well-timed thrills are generous makeweight. Good average programmer, one with obvious selling angles.

**Story.**—Michael Shayne, a private detective, is trying to save Gallagher, a reformed criminal, from the chair. The son of Wentworth, an unscrupulous politician, is the real culprit, but he and his father have planted the blame on Gallagher. Helen Carlson, an ex-chorus girl, is the only one who knows the truth.

Shayne persuades her to testify, and he and his valuable charge take train for San Francisco. Kay Bentley, Shayne's reporter girl friend, gets wind and sets out to interview Helen. Associates of Wentworth are also on the train. Shayne manages to keep the interlopers at bay, but in spite of his vigilance, Helen and Everett Jason, a married man, meet and fall in love. At first Helen is tempted to sacrifice Gallagher for her own happiness, but in the end right prevails.

**Acting.**—Lloyd Nolan is in good form as Michael Shayne, Lynn Bari acts with spirit as Kay, and Mary Beth Hughes wins a little sympathy as Helen. Louis Jean Heydt, Edward Brophy, Don Costello, and Ben Carter represent goods types in support.

**Production.**—The train journey is not particularly direct—it is eked out with by-play—and the thrills, although realistic, are not entirely relevant, but with all its padding, the film has the advantage of variety. Its versatility, together with its hint, rather than actual evidence, of crime allows it to cover most of its footage with good popular light entertainment. Series values are obvious.

**Points of Appeal.**—Comprehensive plot, eager and resourceful teamwork, good staging, realistic railway thrills, popular cast and series values.

## The Penalty

*M-G-M. American (A). Directed by Harold S. Bucquet. Featuring Edward Arnold, Lionel Barrymore and Marsha Hunt. 7,242 feet. Released June 16, 1941.*

JUVENILE regeneration melodrama, telling how a potential young crook is prevented by change of environment from following in his father's evil footsteps. The first half is in the best gangster tradition, but momentum is not fully maintained. The second, with all its tenderness and humanity, is but a prelude to the obvious.

Still, erratic as the picture inevitable is, its hectic opening—the initial hold-up scenes are terrific—and strong and attractive cast—there is never a let-down—entitle it to the benefit of the doubt. So does its shrewd feminine angle. Very good "programmer."

**Story.**—Stuff Nelson, a ruthless gangster, grooms his small son, Roosty, for a life of crime. Roosty is an apt pupil. A bank hold-up is planned, but through a slip-up the police get on Stuff's and Roosty's trail. Stuff is wounded, but Roosty saves his father from arrest. Shortly afterwards Roosty is himself caught and sent to a reformatory. Later, he is paroled on a farm owned by Edward McCormick, a struggling homesteader.

The police hope to trace Stuff through Roosty, and McCormick covets the reward money. Roosty makes friends with the local folk, including Grandpop Logan, grandfather of Kathleen, McCormick's schoolteacher fiancée, and before long the change of environment has its effect. Eventually Stuff catches up with his son, but in one brief flash Roosty sees his father in his true colours. Stuff is shot dead and Roosty starts life anew.

**Acting.**—Gene Reynolds acts convincingly as the reformed Roosty, Edward Arnold is very true to life as the ruthless Stuff, and Lionel Barrymore has his moments as Grandpop. Marsha Hunt, Robert Sterling, Emma Dunn and Veda Ann Borg are the best of the support.

**Production.**—The early scenes with their graphic and thrilling illustrations of organised crime are terrific. The pastoral sequences, too, are convincing, but they appear a little colourless in contrast to the exciting opening.

The variation in tempo does not, however, detract from the film's sound moral angle, neither does it impair its confident bid for feminine appeal. Its message is that crime does not pay, and its stern paternal example thrusts home its point to the tune of tense and, at times, human entertainment. Moreover, the provocative title and star values by themselves guarantee it a full measure of box-office success.

**Points of Appeal.**—Vital, morally sound story, actionful opening, big thrills, popular juvenile interest, human and feminine angles, good title and box-office stars.

## Two Roads

*Columbia. American (U). Directed by Joseph H. Lewis. Featuring Charles Starrett, Iris Meredith, and Dick Curtis. 5,278 feet. Release not fixed.*

UNPRETENTIOUS, but actionful, outdoor melodrama, telling of heated rivalry, culminating in romance, in the stagecoach business. Hearty roughstuff is neatly interspersed with robust comedy and appropriate song, and the whole, augmented by virile and versatile teamwork, and played against picturesque scenery, is sound Western fare for the majority of audiences. Good support for most halls.

**Story.**—Larry Kinkaid and his father Jim, owners of one stage line, and Jean Harper, and Bob, her brother, owners of another, are friendly rivals. When gold is discovered in a near-by town, John Appleby, an unscrupulous backer, persuades both the Harpers and Kincaids to build independent roads to the boom town.

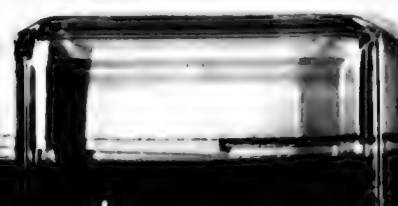
As soon as the two get started he stirs up trouble between them. He fans the flames until both are nearly broke, but just as he hopes to step in and claim all for himself, his villainy is unmasked. The tale ends with the Kincaids and Harpers co-operating, and in romance between Larry and Jean.

**Acting.**—Charles Starrett gives a hearty two-fisted portrayal as Larry, and Iris Meredith displays plenty of spirit as Jean. Bob Nolan, Dick Curtis, Kenneth MacDonald, and Edward Le Saint also leave no stone unturned in support.

**Production.**—The tale is transparent and, at times, a little melodramatic, but its ingenuousness does not deprive it of punch. Fast action is its happy and popular keynote. It is a rousing gallop with occasional time off for music and song from the word go.

**Points of Appeal.**—Fast moving, straightforward plot, rousing fights, exhilarating horsemanship, popular romantic and comedy relief, attractive cast and convenient footage.

*Continued on page 19*



# REPENT AT LEISURE

with

## KENT TAYLOR
## WENDY BARRIE
## GEORGE BARBIER

PRODUCED BY CLIFF REID
DIRECTED BY FRANK WOODRUFF
SCREEN PLAY BY JERRY CADY

**"Obvious mass and feminine appeal. Very good popular booking."**
***Kinematograph Weekly***

# Jean HERSHOLT as Dr. CHRISTIAN in MELODY FOR THREE

WITH

**FAY WRAY + WALTER WOOLF KING**
**TOSCHA SEIDEL + ASTRID ALLWYN**
**SCHUYLER STANDISH + MAUDE EBURNE**

A STEPHENS-LANG PRODUCTION
Directed by ERLE C. KENTON
ORIGINAL SCREEN PLAY BY LEE LOEB & WALTER FERRIS

**"Very good popular and family booking....irresistible series values."**
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FRANK ROSS and NORMAN KRASNA present

# Jean arthur

# The Devil AND Miss Jones

GET READY FOR THE BRIGHTEST, FRESHEST, SPEEDIEST COMEDY YOU EVER HOPED TO PLAY! THE BRILLIANT PEN OF NORMAN KRASNA—PLUS THE DIRECTORIAL SPARKLE OF SAM WOOD ADDED TO A CAST WHICH LEAVES NOTHING OUT—THE PERFECT COMBINATION FOR A PERFECT BOX-OFFICE PICTURE!



Produced by FRANK ROSS, Written by NORMAN KRASNA

Directed by SAM WOOD

Meet Miss Jones at the TRADE SHOW CAMBRIDG
ON TUES MAY 27 AT 2-

Veil
Jones
HOW CAMBRIDGE THEATRE
ES MAY 27 AT 2·30 PM
R·K·O
RADIO

# "THE DEVIL AND MISS JONES"

*Claimed by RKO-Radio to be the greatest potential box-office winner screened by them in recent months, THE DEVIL AND MISS JONES will be Trade shown on Tuesday, May 27, at 2.30 p.m. at the Cambridge Theatre. Jean Arthur is starred, with Charles Coburn, Robert Cummings, Edmund Gwenn and Spring Byington among the powerful supporting cast of this hilarious comedy*

REVIEWS—continued from page 14

## Tobacco Road

*Twentieth Century-Fox. American (A). Directed by John Ford. Featuring Charley Grapewin, Marjorie Rambeau and William Tracy. 7,593 feet. Release not fixed.*

SOCIOLOGICAL comedy drama, with a unique bucolic background, suggested by the sensational New York stage success. The tale describes the degeneration of the shiftless descendants of the wealthy pioneers of the early American tobacco industry. The screen play is obviously a heavily expurgated version of the original—barnyard amour is the dominating note in the presentation and treatment—but whether the mood be poignant or playful the ugly implication is there.

Yet eccentric as its flavour is it is, nevertheless, an unusual experience. Moreover, its clever cast and shrewd and imaginative director do much to popularise its acquired taste. Title values are additional insurance.

Out-of-the-rut offering, with a particular appeal to specialised audiences.

**Story.**—Jeeter, shifty, wily inhabitant of Tobacco Road, relict seat of the American tobacco industry, needs one hundred dollars to save his home. Sister Bessie, a recently widowed religious fanatic, wants to marry Dude, Jeeter's half-wit young son, and Jeeter encourages the union, eventually Sister Bessie coaxes the boy to the altar with the present of a new automobile.

After their marriage Jeeter tries to steal the car and convert it into cash. He is not successful, and as a last resort he attempts to sell his only remaining daughter in marriage. He fails again, but just as he and his wife Ada set out for the poor-house a good Samaritan comes to their aid.

**Acting.**—Charley Grapewin gives a brilliantly clever study as the shiftless, vicious, yet somehow human Jeeter. Marjorie Rambeau displays admirable restraint as Sister Bessie, and William Tracy rants convincingly as the half-wit Dude. Gene Tierney, Elizabeth Patterson, and Ward Bond are the best of the carefully chosen supporting players.

**Production.**—The story is mainly concerned with the hangers-on from the days when the soil of Tobacco Road was rich and fertile. The central characters are entitled to a little pity in their reluctance to leave their birthplace, poverty-stricken as it is, but otherwise their sordid decline to sheer animalism is deserving of censure rather than sympathy.

But it is not so much as a sociological indictment as unique bucolic comedy that the film registers. Censorship has obviously prevented it from being profound. On its face value, vacant as it is, it is entitled to the consideration of the discerning. As for the rest, it stands or falls on its powerful title values.

**Points of Appeal.** Unusual story, clever acting, accurate and sensational detail, disarming comedy angle, powerful cast and great title.

## Golden Hoofs

*20th Century-Fox. American (U). Directed by Lynn Shores. Featuring Jane Withers, Buddy Rogers and George Irving. 6,092 feet. Release not fixed.*

COMEDY-DRAMA with a racing stable background, describing the differences of opinion of a young girl and an astute young breeder over the merits of horseflesh. The non-technical arguments, put over with zest and feeling by the co-stars, make possible the introduction of popular sentiment, humour and romance, as well as exhilarating equine thrills. The full debate, complete with happy and exciting ending, is made-to-measure sporting fare for the masses and family. Good general booking.

**Story.**—Dean MacArdle, a shrewd young horsedealer, buys the Yankee Stock Farms, the acknowledged home of trotters. The new owner determines to restock the stables with racehorses. Jane Drake, spirited young trainer of trotters, has other ideas. At first she fails to convert Dean to her way of thinking, but after many arguments the two become interested in rival trotting horses.

During a big race Dr. Timothy Drake, the rival driver, sacrifices his chances and the opportunity to contribute to a new hospital to attend a sick young friend. As a result of Dr. Timothy's sacrifice Dean is returned the winner, but when he learns the circumstances of his victory he shows his sportmanship and appreciation by handing the stake money over to Jane. The Yankee Stock Farms presumably remains the home of trotters.

**Acting.**—Jane Withers gives a spirited portrayal as the determined Jane, and Buddy Rogers, complete with moustache, is adequate as Dean. George Irving and Philip Hurlock, a clever darkie juvenile, head a versatile supporting cast.

**Production.**—There is plenty of sentiment in the picture, a good deal of humour and no little romance, and each enelits from the many exhilarating equine sequences and racing thrills. The film is one of the few sporting offerings of appeal outside of its environment. Its story credentials and its cast fully entitle it to two-feature programme honours.

**Points of Appeal.**—Sporting, yet homely story, natural setting, refreshing atmosphere, exhilarating equine thrills, convenient footage and good title.

## Footlight Fever

*RKO-Radio. American (U). Directed by Irving Reis. Featuring Alan Mowbray, Donald McBride, and Elisabeth Risdon. 6,120 feet. Release not fixed.*

HERE we have a rowdy comedy which turns on the financial idiosyncrasies of the show business. The pursuit and conquest of theatrical backers is the gist of the play. Its humour is not too consistent, it jumps rather disconcertingly from burlesque to slapstick and back to burlesque, but lively teamwork on the part of Alan Mowbray and Donald McBride nevertheless credits it with a fair number of laughs. It is not just a rag for the industrial halls. Handy comedy support for the masses.

**Story.**—Jeff Crandall and Don Avery, stage producer and director respectively, have a play and a leading man, but no financial backer. John Carter, their star, is secretly engaged to Eileen Drake, niece of Aunt Hattie, a wealthy, but eccentric, spinster.

Through Eileen, Jeff and Don learn that Aunt Hattie is still pining for her lost sailor lover. They immediately pose as friends of Aunt Hattie's absent Romeo and persuade her to back their play. Aunt Hattie soon sees through them and gives them a drubbing, but after many more hectic complications they end up by sponsoring a hit.

**Acting.**—Alan Mowbray and Donald McBride are vocally effective, as Don and Jeff, and Elisabeth Risdon makes the most of the rôle of Aunt Hattie. Lee Bonnell and Elyse Knox are adequate in conventional romantic rôles.

**Production.**—The opening scenes in a theatrical office are effective, and so is the big hit climax, but the tale gets a little out of hand when the action shifts to low waterfront dives. The padding is exuberant, but superfluous. Most of the laughs are in the characterisation. Convenient footage is not the least of the film's assets.

**Points of Appeal.**—Excitable story, tireless teamwork, varied action, and popular acting team.

## This Man Reuter

*Warner. American (U). Directed by William Dieterle. Featuring Edward G. Robinson, Edna Best and Albert Basserman. 8,100 feet. Release not fixed.*

PERIOD romantic drama, based on the life of Julius Reuter, founder of the internationally famous news agency. The story treatment is more decorative than authentic—history bows to heart interest—but the sentimental colouring matter, effectively stressed through the strength and sincerity of Edward G. Robinson's acting in the name part, is no impediment to popular success. The reverse happily is the case.

Fact and fiction help each other, and the two unite in spectacular period entertainment of feeling, power, good humour and obvious universal box-office address. Excellent general booking.

**Story.**—James Reuter, son of a continental banker, is obsessed with a determination to speed up news. In 1849 he employs carrier pigeons to link up the few telegraph stations in Europe. Ida Magnus, a doctor's daughter, has faith in Reuter, and through her the local bankers, eager to get early stockmarket quotations, become his clients.

When the telegraph system is universal, Reuter dispenses with his pigeons and establishes a wire service for newspapers. His first scoop is a speech by Napoleon III. Some years later, the Anglo-Irish agency starts operating at reduced rates. Reuter beats competition by being the first with the news of Lincoln's assassination. Before the news is confirmed both friend and foe doubt Reuter's integrity, but in the end he is vindicated, and his agency is recognised as an indispensable cog in the modern newspaper machine.

**Acting.**—Edward G. Robinson gives a shrewd, sincere and emotionally satisfying performance as Julius Reuter, and Edna Best is an appealing and sympathetic, if somewhat matronly, Ida. Albert Basserman, Gene Lockhart and Nigel Bruce excel at the head of an outstanding supporting cast.

**Production.**—The early scenes dealing with the operations of the pigeon news service are a little "picture postcard," and some may question the lofty altruism of the real Reuter—according to the film he put service to mankind before personal profit. More will find flaws in the sequences dealing with London's parliamentary, newspaper and Stock Exchange life in the 1860's. Yet so gracefully are the inexactitudes and exaggerations wrapped in sentiment, and so smoothly does the story work up to a really suspenseful grand finale, that the play as a whole will charm, intrigue and excite all but those who stubbornly put truth before popular entertainment. Incidentally, feminine appeal is strong. Star and title values are self-evident.

**Points of Appeal.**—Human, interesting and appealing story, smooth and ingratiating performance by Edward G. Robinson, excellent support, pleasing comedy relief, showmanlike climax, picturesque settings, strong feminine angle, good title and box-office star values.

## Repent at Leisure

*RKO-Radio. American (U). Directed by Frank Woodruff. Featuring Wendy Barrie, Kent Taylor and George Barbier. 6,061 feet. Release not fixed.*

ROMANTIC comedy drama, presenting a new and ingratiating slant on the evergreen "poor little rich girl" theme. Not content with its amiable, time-honoured fundamentals, it makes doubly sure by incorporating an engaging small-child interest. The finished product, further enhanced by resourceful direction and neat teamwork—the stars are in good form—is palatable, easy assimilated light entertainment of obvious mass and feminine appeal. Very good popular booking.

**Story.**—Emily Baldwin, daughter of R. C. Baldwin, a wealthy big store proprietor, jilts her foreign prince fiance a few minutes before their wedding. Immediately afterwards she becomes acquainted with Richard Hughes, a young man employed in her father's store. She does not reveal her identity, and before long their friendship blossoms into love.

When Richard is informed that business is bad at the store and that single men are to be dismissed he and Emily marry. They also adopt a baby. Subsequently, R. B. Baldwin learns and approves of their marriage. Richard earns and receives advancement, but resigns on learning that his wife is the boss's daughter. He then takes a job with a rival organisation. The competition between the two firms becomes more than keen, but in the end the baby is the means of bringing husband and wife and the two store proprietors together.

**Acting.**—Wendy Barrie has a touch of class as Emily, and her self-possession, added to her personal charm, enables her to win considerable sympathy. Kent Taylor also draws good character as the independent Richard, but best of all is veteran George Barbier as R. C. Baldwin. His is a shrewd and likeable study. Nellie Walker, Rafael Storm, and Thurston Hall also do well in support.

**Production.**—The plight of the rich heroine and poor hero, both of whom find their particular pecuniary positions an obstacle to romance is presented in circumstances that give new life to an age-old theme. The engaging small-child interest and deftly interlocked commercial interests are responsible for additional vitality and variety. The complete design is happy, modern make-believe, a fairy story with all the earmarks of mass, family and feminine appeal.

**Points of Appeal.**—Evergreen story, resourceful treatment, popular cast, strong human and feminine angles, convincing staging, engaging small-child interest, and star and title values.

## The Stranger

*Columbia. American (U). Directed by Sam Nelson. Featuring Charles Starrett, Lorna Gray, and Dick Curtis. 4,855 feet. Release not fixed.*

WESTERN drama, telling of deeds dark and daring in the great outdoors. The plot is not particularly subtle, but it gets a move on and, what is more, embellishes its hearty roughstuff with popular music and song. It is just the stuff for the masses and youngsters. Good outdoor support.

**Story.**—Jeff Browning and Dan Murdock, neighbouring ranch-owners, each believes the other guilty of rustling his cattle. The real culprits are Stringer, Browning's foreman, and Carver, Murdock's. Tom, Murdock's marshal son, decides to investigate, but before he gets very far his father is murdered, and Browning is blamed. Soon both Tom and Jean, Browning's daughter, are convinced of Stringer's guilt. A trap is set, and in the hectic grand finale justice is served.

**Acting.**—Charles Starrett gives a virile performance as Tom, Lorna Gray rides hard as Jean, and Dick Curtis and Edmund Cobb make good villains.

**Production.**—The picture gets down to it promptly at the start, and, apart from its welcome intermissions of appropriate song, never calls a halt until its spectacular and decisive climax is reached. Incidentally, its hearty action is framed in picturesque scenery.

**Points of Appeal.**—Straightforward story, fast action, popular embellishment, healthy atmosphere, juvenile angle and handy footage.

## The Lady Eve

*Paramount. American (U). Directed by Preston Sturges. Featuring Barbara Stanwyck, Henry Fonda and Charles Coburn. 8,421 feet. Release not fixed.*

PIQUANT romantic comedy, describing the spirited courtship, estrangement, marriage, second estrangement and acetic reconciliation of a glamorous cardsharper and the shy son of a bluff beer baron. The actual story is neither plausible nor original, but no matter, in the immitable hands of Preston Sturges, ace director of "Down Went McGinty" and "Christmas in July," and those of the attractive co-stars, Barbara Stanwyck and Henry Fonda, it is both the manna and nectar of screen comedy. In short, a veritable riot.

Capital light booking, a box-office certainty for all classes.

**Story.**—Charles Pike, a young scientist, sets sail for New York after a year in the South American jungle. On the boat he meets and falls in love with Jean, decoy for her father, "Colonel" Harrington, a cardsharper. She genuinely reciprocates, but before they can get married Charles learns of her past and present and calls the whole thing off.

Jean swears vengeance and subsequently marries Charles by posing as an aristocratic Englishwoman. She disillusions him on their wedding night, but their estrangement is short-lived. Romance triumphs in a sparkling grand finale.

**Acting.**—Barbara Stanwyck is an attractive and provocative Jean, and Henry Fonda strikes just the right note in contrast as the staid, stumbling and susceptible Charles. The two are a grand team. Eugene Pallette, Charles Coburn, William Demarest, Eric Blore and Melville Cooper also register in direct support.

**Production.**—The charm, piquancy and cleverness of the comedy lies in the manner in which the sex interest is put over. There is, of course, nothing new in the fury of a woman scorned, or in a young man's thoughts turning to romance following a lengthy hibernation in the jungle but so neat and subtle are the direction and teamwork that platitudes and chestnuts smoothly pattern into a play that is both a riot and a delight.

Incidentally, the central characters preserve their personalities until the hectic end, and each clash between Adam and Eve is, it possible, more piquant than its predecessor. The actual climax is an intriguing and side-splitting impossibility. The whole is the quintessence of polished wit.

**Points of Appeal.**—Preposterous, but piquant plot, subtle and showmanlike direction, spontaneous teamwork, smart lines, polished stagecraft, irresistible feminine angle, box-office stars and provocative title.

## South of Suez

*Warner. American (U). Directed by Lewis Seiler. Featuring George Brent, Brenda Marshall and George Tobias. 7,650 feet. Release not fixed.*

HERE we have a highly coloured romantic melodrama with an African diamond fields prologue, concerning a man who is wrongly accused of murdering his partner, yet refuses to allow untoward circumstances and these include a second murder charge—to prevent him from doing right by his dead partner's daughter. The hectic tale ends happily with a sensational London trial sequence.

It is all too obvious to deceive and atmospherically incorrect to convince, but extravagant as it is it is good hokum for the industrial masses. Moreover, it can boast of a good title and a better cast. Good melodrama for the masses.

**Story.**—John Gamble, a mining engineer, saves Robert Smythe, a prospector, from being fleeced by Eli Snedeker, an unscrupulous promoter. As a result Gamble and Smythe become partners. Later, Eli kills Smythe while attempting to rob him of a valuable stone. He plants the blame on Gamble, and Gamble is forced to flee. Delia, Eli's wife, witnesses the crime, but remains silent because Gamble had spurned her. Gamble reaches London and makes a fortune under an assumed name.

He determines that Katharine, Smythe's daughter, shall profit from her father's estate. Following their first meeting, Gamble and Katharine fall in love. Subsequently, Gamble fishes a body out of the Thames and seizes the opportunity to pass it off as his own. Just as he thinks he is dead in the eyes of the authorities Eli crops up. Gamble is arrested and charged with killing himself. During his trial the suspense is too much for Delia, who is present with Eli, and she belatedly reveals the truth.

**Acting.**—George Brent acts with as much conviction as the scrip will permit, as Gamble; Brenda Marshall is an appealing Katharine, and George Tobias is a sinister Eli, but Lee Patrick grossly overacts as Delia. Eric Blore is the best of the supporting cast.

**Production.**—The story is, it will be observed, very far-fetched, and the pseudo-English atmosphere and technically inaccurate trial sequences accentuate rather than cloak its incredibility, but with all its novelettish fundamentals it is not lacking in vigour. Neither is powerful acting at a discount. Its punch, pungent stellar portrayals and star and title values will, we repeat, get it over with the industrial masses.

**Points of Appeal.**—Highly coloured, actionful story, robust acting, popular feminine angle, spectacular climax, good comedy relief, intriguing title and star values.

## On Special Duty

*Columbia. American (U). Directed by Sam Nelson. Featuring Charles Starrett, Lorna Gray and Dick Curtis. 5,152 feet. Release not fixed.*

OUTDOOR romantic drama, describing how an operative of the Cattlemen's Association humbugs a gang of rustlers long enough to get the goods on them. The story formula is not new, but in the virile and capable hands of its tried and tested cast it registers yet again. Its time-honoured thrills and musical frills give it obvious industrial and schoolboy appeal. Good Western second.

**Story.**—Steve Beaumont, ace operative of the Cattlemen's Association, is assigned to round-up rustlers. With the help of Sheriff Webb and Ann Houston, one of the victimised ranchowners, he poses as a crook. Brock, Strang and Ellis, the suspects, snap at the bait. They eventually discover they have been deceived, but they are too late to avoid nemesis. The hectic grand finale describes their arrest and the beginning of romance between Steve and Ann.

**Acting.**—Charles Starrett leaves nothing to chance as Steve, Lorna Gray is attractive and rides hard as Ann, and Dick Curtis, Kenneth MacDonald and Francis Walker make a pretty trio of crooks. The Sons of the Pioneers provide the vocal trimmings.

**Production.**—The story is a ding-dong struggle between right and wrong, and it never lets up until the final bell rings. The rounds are punctuated with music and song, and the popular embellishment neatly balances the whole. Picturesque scenery is an additional attribute.

**Points of Appeal.**—Lively plot, snappy pace, healthy roughstuff, popular embellishments and clean atmosphere.

REVIEWS—continued on page 20

REVIEWS continued from page 19

## Melody for Three

*RKO-Radio. American (U). Directed by Erle C. Kenton. Featuring Jean Hersholt, Fay Wray, and Schuyler Standish. 6,035 feet. Release not fixed.*

SMALL-TOWN drama with music, the latest and best of the Dr. Christian series, telling how the understanding practitioner reconciles a husband and wife and, at the same time, becomes the mentor of their brilliant young violin player son. Neither the tale nor its musical interpretation is particularly pretentious, but unassuming as the picture is, it does not lack popular heart interest or harmony. The capable cast and director see to that. It will register in the majority of halls. Series values are, of course, considerable. Very good popular and family booking.

**Story.**—Mary, wife of Antoine Pirelle, a famous conductor, divorces her husband in haste. She makes her home in a small town and earns a living for herself and small son Billy by teaching music. Pirelle is unaware that he has a son, let alone that the boy is a violinist of great promise. A flying accident brings Mary and Pirelle together again but they part a second time through a misunderstanding.

At this juncture, Dr. Paul Christian, the local medico, decides to take a hand. In the ensuing action he not only see that husband and wife are permanently reconciled, but that Billy's great talents are given adequate recognition.

**Acting.**—Jean Hersholt contributes a smooth and kindly portrayal as Dr. Christian, Fay Wray is an appealing Mary, and Walter Woolf King is true to type as Pirelle. Schuyler Standish, a clever young violinist, makes a successful debut as Billy. All the supporting characters are convincing.

**Production.** The picture comments shrewdly through its well-balanced story on the narrowness of small-town life, the hazards of matrimony and the obligations of paternity; and its musical intermissions gracefully accentuate its human and homely point. Its acting, treatment, presentation and climax are in the best tradition of screen showmanship. Its feminine angle and series values are proven.

**Points of Appeal.**—Kindly, versatile and human story, effective incidental music, very good characterisation, convincing atmosphere, showmanlike climax, strong feminine angle, popular cast and irresistible series values.

# FOUR FAVOURITES REISSUED

## The Ghost Goes West

*British Lion. British (A). Directed by Rene Clair. Featuring Robert Donat, Jean Parker and Eugene Pallette. 7,400 feet. Release not fixed.*

THE reception accorded to the first presentation of the popular production was extremely favourable. Now that it has been slightly trimmed its second issue should prove equally successful, for it makes an irresistible appeal to all types of audience.

Many thousands who saw the picture on its triumphal first tour will now be glad of the opportunity to view it again and renew their previous pleasure, while those whose first visit it is will find that in acting, story and screen technique few of to-day's productions can be said to better it.

First reviewed in the KINE. December 19, 1935.

## Come Out of the Pantry

*Equity British. British (U). Directed by Jack Raymond. Featuring Jack Buchanan, Fay Wray, and Ronald Squire. 6,477 feet. Release not fixed.*

A LIGHT comedy story, quite sufficient to hold interest, but an excellent vehicle for demonstration of Jack Buchanan's talents as vocalist, dancer and musician.

Versatile himself, the supporting cast are uncommonly good, helping to keep any audience happy through seventy minutes of airy frivolity.

Previously reviewed in the KINE. of November 28, 1935.

## Peg of Old Drury

*Equity British. British (U). Featuring Anna Neagle, Cedric Hardwicke. 6,780 feet. Directed by H. Wilcox. Release not fixed.*

TO those satiated by a surfeit of musicales with stage swing this romantic drama, with its authentic superb setting and brilliant acting will be as welcome as spring blossom.

Anna Neagle's performance in the name part is assuredly equal that of the original Peg, while Cedric Hardwicke as David Garrick, lives up to his reputation with glimpses of Shakespearean characters.

A very fine film, sure of a warm welcome upon second appearance.

First reviewed in the KINE. WEEKLY September 5, 1935.

## Vivacious Lady

*RKO-Radio. American (U). Directed by George Stevens. Featuring Ginger Rogers, James Stewart and James Ellison. 8,100 feet. Released August 4, 1941.*

THE fact that the reissue of "Vivacious Lady," asked for by exhibitors themselves is patent evidence of the popularity achieved on its initial run, and the possibilities for an equal success upon its second billing.

Vivacious applies just as well to the picture as to the star, and the eulogistic report in the KINE. WEEKLY of June 5, 1938, applies just as much to-day as it did three years ago.

Nothing more is to be said for it, and we certainly could not say less.

# SHORTS OF THE WEEK REVIEWED

**COLUMBIA**

*FARMER TOM THUMB. American (U). One reel. Release not fixed.*—Cartoon featurette presenting a new slant on the tale of Tom Thumb. Gags lively and draftsmanship neat. Good fill-up of its type.

*HUNTING WILD DEER. American (U). One reel. Release not fixed.*—Sporting interest short, showing a young women's initiation into the technique of deerstalking. Treatment thorough, but subject not to everybody's taste. Average fill-up.

*COMMUNITY SING. No. 37. American (U). One reel. Release not fixed.*—Sing-song short, introducing new and old favourites. Average short of its type.

**RADIO**

*WHEN WIFE'S AWAY. American (U). Featuring Leon Errol. Two reels. Release not fixed.*—Neat domestic comedy, presenting the imitable star with a made-to-measure rôle. Presentation good and timing neat. Very good comedy short for the masses.

# FIRE-WATCHER SUMMONED

## Salford Case Dismissed

**JUDGMENT was given by the Salford stipendiary magistrate, a few days ago, in a case where a kinema fire-watcher was summoned for not discharging his fire-watching duties at the place of his daytime employment.**

Defendant was Herman Smith, employed at the Corporation gasworks. He declined duty one night when he was engaged for fire-watching at the kinema, but offered to fire-watch on Sunday nights. When the case first came before the stipendiary magistrate Smith said he had no wish to shirk his obligations. The issue was, who had prior claim on his services. The magistrate said he would consider his decision. Since the first hearing, it was disclosed that the picture-house had dispersed with Smith's services.

At the resumed hearing there was some argument between the stipendiary magistrate and deputy chief constable, R. Howard, who contended that if any employer refused his obligations the whole of the fire-watching order would "go back into the melting pot." The police would have to be satisfied before approving a scheme, even though it had been submitted to the Board of Trade.

The stipendiary magistrate said the whole issue hinged on the section of the order which dealt with the date of approval of schemes by the appropriate authority. If the latter dallied in the case of the gasworks, it could not implicate a firm whose scheme had been approved. A person was under no obligation to carry out fire-watching duties until the firm's scheme had been approved. The gas department was not a warehouse under the terms of the Order, but the deputy chief constable contended that as the gasworks stored hundreds of tons of coal and coke they came under that heading.

However, the stipendiary magistrate held that it did not seem common-sense that an employer should be liable for carrying out an arrangement when the arrangement was not enforceable against the employer. The summons was dismissed.

*Queues at the Plaza for the Preston Sturges production LADY EVE (Paramount)*

# Belfast Air Raid Casualties

## FOUR KINEMAS AND TWO RENTING OFFICES

### Budget Concessions

TWO more kinemas have been hit during recent blitz in Belfast; two other theatres were temporarily put out of action, but they will be able to resume. Two renters also lost their offices, but they have found new accommodation.

**S.O. Developments**

Interesting Sunday opening developments are reported from Portrush, where the question of Sunday kinemas will be discussed in the near future once again. Sunday concerts are allowed in town, but the licence has hitherto been qualified by the word "sacred." It has been decided in future to delete the word.

At Coleraine the Sunday kinema shows have for the time being been stopped by the military to see what the feeling of the townsfolk is on the matter. The antis have been busy with a door-to-door memorial getting people's signatures against Sunday kinemas. The Corporation will, consequently, again debate the question.

**Educational Films Tax Free**

There was no increase in taxation in the Ulster Budget, but the Minister of Finance has decided to make concessions to film shows which are being run by Film Societies and for other educational purposes. They will be granted exemption from entertainment tax.

**Ulster Film**

Strand Film Co. have just completed a short film of Ulster's War Effort, and at its premiere the Prime Minister of Northern Ireland and the Minister of Agriculture were present.

## Longer Hours at Ashton-under-Lyne

Successful representations have been made by the Ashton-under-Lyne exhibitors to the local justices for permission to open kinemas until 10.30 p.m. At Bury, also, the closing time has been extended to 10.30 p.m. since the local travel facilities have been improved during the late nights.


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# NORTH-WESTERN CRITICS OF C.T.B.F. ORGANISATION

## "Scanty Information"

## FILM TRANSPORT COSTS

**NORTH-WESTERN EXHIBITORS were in critical mood at their last meeting, at which W. J. Speakman presided. The need for new efforts by the C.T.B.F.; the lack of co-operation on the part of renters (see page 5), and the rising cost of transport, were among matters commented upon.**

In his report as delegate to the last meet of the General Council, W. J. SPEAKMAN iterated the importance of raising more ome for the C.T.B.F.

This immediately provoked comment from M. CANNON, who mentioned that when ggestion was made for the annual ences to the Southport Justices, Ald. TLING (who presided) mentioned that he l received a brochure from the C.T.B.F. on which it appeared that Southport was of only three places which earmarked sum from the Sunday opening charity ntribution for the C.T.B.F. It was £25 t of £900 received.

The scanty information received by the stices did not enable them to form a cor- ct opinion of the C.T.B.F. and its urgent eds, and so the effort to get an increased ant failed.

It was time, said Mr. Cannon, that the T.B.F. Council examined the situation in ne light of present-day conditions, and dapted the organisation accordingly. In- stead of constantly making appeals to the anches, why did they not do some rganising work? It was no use working the illing horse all the time. Local authori- ies say they do not get the information hich is needed by them. We had almost to beg to get a leaflet sent to the chairman of the Southport bench. They seemed to think it was a local managers' benevolent ssociation. The organisation which was uitable ten years ago is not satisfactory oday.

P. M. HANMER: I think they make the mistake of most other charitable organisa- ions of sending their report to subscribers nly.

### Receipts Not Enough

Another exhibitor who had been asso- iated with the C.T.B.F. as a collector since ts inception, said he had had the greatest difficulty in getting staffs to understand why they should be subscribers and the work the C.T.B.F. did. None of his staffs had ever had any benefit from the fund. Staffs should be fully informed of what the C.T.B.F. was doing; at present very few knew, except when they saw on the staff notice board a receipt for money collected.

B. ALLMAN said that right from the begin- ning it had been the practice at his theatre to give 25 per cent. from Sunday evening shows, but he had never received anything more than the formal receipt.

### Local C.T.B.F. Committee

P. M. HANMER (chairman of the local com- mittee) pointed out it had been laid down hat C.T.B.F. affairs and C.E.A. branch affairs should be kept apart. Then the K.R.S. passed a resolution directing that the roceeds from Sunday evening charity shows, for the C.T.B.F., should pass through their organisation. The local committee which had raised £400 to £600 a year for the C.T.B.F. would be glad to give all the ssistance and information that was needed y anyone.

The meeting approved the proposal that oints raised should receive the attention f the local C.T.B.F. committee.

### Chief Projectionist as Guardian

Arising from the report of the last General ouncil meeting, W. J. SPEAKMAN reported hat an exhibitor in another part of the ountry employed a 15-year-old boy as rainee for the operating room. Great sur- rise was expressed when it was learned hat the police objected on the ground that e would see "A" films.

C. HARDY-MORGAN: Would not the boy be nder the guardianship of the chief perator?

### Additional Bonus Claim

GORDON DUDLEY WEST (secretary) reported he proceedings of a meeting of the Wages nd Conditions Negotiating Committee which considered a communication from he N.A.T. and K.E. on Sunday opening onditions, and an application for an addi- ional bonus of 10 per cent. for employees arning more than £3 per week and 12½ per ent. for those whose basic rate was less han £3. It was also suggested that for ach rise of one point in the cost of living ndex figure the bonus should be increased by fourpence.

This meeting agreed to the compromise erms of agreement governing Sunday open- ng conditions accepted by the West Lanca- shire and other branches. The union's pplication for increased bonus (which it was suggested should be retrospective to April 6) and other conditions was not enter- tained.

The negotiating committee also registered he opinion that the time was ripe for the egrading of kinemas, having regard to the hanged conditions since the agreement with the unions was negotiated.

The committee's report was approved. Authority was given for the committee to meet T. O'Brien, of the N.A.T. and K.E.

### North Wales Section

E. H. WHITTALL reported his attendance at the meeting of the North Wales Section, held at Llanwrst. Discussion took place on the North Wales proposal to provide a rest home for blitzed Merseyside exhibitors who needed a respite for recuperation.

A questionnaire had been sent to North Wales members, but the replies were dis- ppointingly small. However, there were only two objections to the payment of a small weekly sum to meet the cost of pro- viding accommodation at a boarding house.

The meeting authorised a group of its own members to send out a strongly-worded appeal for support for this good cause. The meeting also approved the proposition that there should be no further meetings of the North Wales Section unless at the request of the chairman.

### Film Transport Costs

A Wirral transport firm advised a 50 per cent. increase in film transport costs to those Birkenhead kinemas which required films for Sunday shows. As the result of negotia-

*Chester Morris and Rochelle Hudson in MEET BOSTON BLACKIE (Columbia)*

tions, the committee agreed to pay a 33⅓ per cent. increase retrospective to April 6.

The general manager of a circuit theatre wrote dissenting from this decision, mainly on the ground that the persons who would have to pay the increase were not consulted in advance. Apart from that, there was no justification for the increase because no extra journeys had to be made by the carrier, nor had overtime to be worked. No increase should have been granted until substantial evidence had been produced to justify it.

Mr. WEST said he replied that members had been consulted and they agreed to pay a 33⅓ per cent. increase.

J. M. CANNON said that up to now Birkenhead exhibitors paid 11s. for a bi-weekly change of programme. It had been agreed that where the Sunday films were the same as those shown on the Saturday or on the Monday, thus not involving any extra transport, no extra payment would have to be made by the exhibitor, apart from 1s. for delivery of the newsreel.

The secretary was asked to inform Birken- head members of the arrangements.

### Next Meetings

W. J. SPEAKMAN reported that the next meeting of the General Council would be held at Llandudno on June 11. It was de- cided to hold the next branch meeting on Friday, June 13.

*Joan Blondell and Roland Young in Hal Roach's TOPPER RETURNS, which U.A. will Trade show on Friday at 2.30 p.m., at the Cambridge Theatre*

# A.T.C. Drive in Wales

## SOUTH WALES TO CO-OPERATE

### War Damage Discussion

**SOUTH WALES and Monmouthshire branch, at its meeting on Friday, examined Norman Hart's analysis of the War Damage Act, 1941, relating to the insurance of movable fixtures, etc. It was decided to refer the solicitor's opinion to the Executive Committee, and, if necessary, a special meeting of the branch will be held to-morrow, Friday, to give further consideration to the subject. F. A. Cam presided.**

R. DOONER (Maesteg) stressed the import ance of the matter, and the secretary (W. J. Fooks) promised to furnish the executive with certain information he had obtained for their consideration.

### Recruiting Aid Sought

A letter was read from Sydney H. Lewis, District Controller of East Glamorgan Air Training Corps, in regard to publicity on the screens of kinemas in the area to stimulate recruiting for the Corps. "I am sure the Air Ministry would be very grateful for your help in this national service movement," the letter added. "I am in negotiation for a suitable slide, and I shall be glad if you will advise me in due course of the arrange ments you are able to make for the show ing of it in the area."

The SECRETARY said they would perhaps remember that the idea of the Air Training Corps was to give youngsters of 15 training so that they could eventually become air pilots. He suggested that if they were going to do anything they should obtain the slides. The Ministry would be approached with regard to a film, but in the meantime it was just the question of showing a slide, and Mr. Lewis had had a talk to one of the manufacturers about this.

R. DOONER remarked that in the past it had always been left to the individual mem ber to decide, but this being of national im portance they might send out a letter to their members asking them to give all the assistance they could. He moved that course be adopted. ARTHUR MORGAN (Blaenavon) seconded, and it was agreed to.

A letter was also received from C. Lewis, on behalf of the West of England Kinemas, Ltd., Cardiff, calling attention to a possible serious cut in the petrol supply of Film Transport Service and the likelihood of the transport of films to Haverfordwest being abolished.

"This will be a very serious matter," the letter went on, "and I can almost say with certainty that 'let downs' will be frequent. The train services are considerably re stricted, and it will be almost impossible for mid-week crossovers to arrive in time. If our theatres are closed even for one even ing it will have a very bad effect on future entertainment. . . . I hope, therefore, that the Association can do something on behalf of the exhibitors in the Pembrokeshire district."

Due notice was taken of the letter.

### Staff and Reservations

A report of the proceedings at the General Council was given by R. DOONER, who referred to the War Damage Act, reserva tion of kinema operators, and other subjects.

This was supplemented by ARTHUR B. WATTS, who, alluding to the question of operators, said that while it was undoubt edly going to be very difficult for them, they had to recognise that the national interest must come first.

### Hire of Kinemas

Referring to the General Purposes Com mittee, MR. WATTS said they had inquired of the Ministry of Information whether it would be possible for them to increase the present agreed rates for the hire of kinemas on Sundays by amounts sufficient to pay the extra cost of staff.

The Ministry, in reply, regretted that it would have great difficulty in obtaining sanction to any extra expense which would go beyond the estimates which in this par ticular instance were framed on their under standing of the arrangement made with the C.E.A.; and they asked that the members leave their present scale of charges as they stood without modification for Sunday shows. The committee felt that the only thing to do in the matter was to leave it with the members individually.

### Llandudno Next Month

The question of holding a summer con ference came up, but it was felt that it would be absurd to attempt to hold one. It was, however, decided to hold their next monthly meeting at Llandudno.

The report was adopted, and thanks accorded R. Dooner and Arthur Watts.

### Fooks Attains Majority

The question of making a presentation to the secretary to mark the completion of 21 years' service with the Association was raised by PETER NORMAN-WRIGHT (Newport), the vice-chairman, who thought W. J. Fooks's services should be recognised by the presentation of a silver tankard similar to those given to past-chairmen.

ARCHIE JONES (Cwmcarn) seconded, and R. DOONER, while supporting, thought they might do something even more tangible.

On the suggestion of the chairman (F. A. CAM), it was decided to refer the matter to the executive, etc., so that they might con sider what form the testimonial should take.

### New Members

The following halls were admitted to member-ship: Pavilion Kinema (Pontar dawe), New Theatre (Maesteg), and the Scala Kinema (Rhymney).

In connection with N.A.T.K.E. matters it was decided to hold a special meeting on Wednesday next (May 28) at the Capitol, Newport, to continue negotiations for an agreement for Monmouthshire.

# VOLUNTARY LIQUIDATION OF ARGYLL, DUNOON

## Electric Break-down Closes West of Scotland Kinemas

At a recent extraordinary general meeting of the Argyll Cinema (Dunoon), Ltd., it was decided to wind up the company and to appoint John Dunlop Ross, C.A., 86, St. Vincent Street, Glasgow, and James Wilson Smith, C.A., 135, Buchanan Street, Glasgow, as joint liquidators.

A meeting of the creditors of the company confirmed these appointments and also appointed a Committee of Inspection.

### Dark for a Week

A recent severe blitz on a West of Scotland town put all the kinemas in the town out of commission for practically a week. None of the houses was hit, but the essential services being badly smashed up, there was no "juice" available.

All the houses, however, are open again as usual.

### Much Travelled Tin-Hat

Visiting the Kelvin, Glasgow, the other day, Bob Angus's old tin hat which saw him through Belgium, France, Salonika, Pales tine and Egypt between '14 and '18, we noticed, was hanging on a handy peg above his desk. We wonder how many other managers have their old "tinnie" on hand as Bob has his.

### Lodge Anima

The closing meeting for the session was held last Friday, when three fellow craft were raised to Master Mason degree. Brother John A. Reidford, P.M., Brother Jack Kissock, P.M., and other office bearers put through the degree in a remarkably capable manner and the eulogies extended to Brother Reid ford were well merited.

Masonic brethren should note that there will be no further meeting of the Lodge t September.

### Gas Masks to be Worn

Montrose is the latest Scottish town to insist that all kinema patrons must carry gas masks.

People without them will be refused ad mission to all kinemas, dance halls, etc.

## LONGER HOURS FOR BRISTOL SUBURBS

As forecast in the KINE, a couple of weeks ago, Bristol Licensing Justices have with drawn the restriction regarding the 9.30 p.m. closing hour so far as suburban kinemas are concerned, and these houses can now remain open until 10.30 p.m. during the period of the extra hour of summer time. The city houses—New Palace, Odeon, King's, News Theatre and Olympia—will still have to close at 9.30 p.m.

As already stated, the reason for retain ing the 9.30 hour in the city is a question of transport; only very restricted services being available in the evenings.

## RKO-RADIO IN LIVERPOOL

RKO-Radio's Liverpool branch, under the management of Norman Wilkinson, has now been transferred to 257, East Prescott Road, Liverpool 14. Exhibitor friends of the company will shortly be notified of tele phonic arrangements.

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# "No New Companies?"

## CONSERVATION OF STUDIO SPACE AND PERSONNEL

*By P. L. MANNOCK*

IT has taken a total war to eliminate what was one of the curses of British production—waste. Prodigal expenditure of the kind practised by a minority of producers has now, let us hope, become extinct. Many who read this may think of certain production of 1940 which could at least twice as much as it need have done; and it would be something of a scandal if certain methods (or absence of methods) were repeated at such a time.

Conservation of our resources has now become the cornerstone of a policy which aims simply at the keeping afloat of the industry. It shows itself in many directions, and the splendid quality of war time native product is the most conspicuous illustration. Intelligence and not lavishness is very noticeable. There is, however, no sign of skimping production values; and this is an additional feather in the cap of those studio chiefs who are doggedly and dauntlessly carrying on in face of mounting, and often unreasonable, obstacles.

* * *

WE have, in fact, practically reached that ideal which was a blissful vision in peace time—accurate budgeting. Practically every pound put into production to-day shows itself in terms of value on the screen. This has only been possible by reason of the fact that those responsible, without cheeseparing, have abandoned all hit-or-miss notions, and concentrated the full force of their experience and energy on making the best use of curtailed resources.

It may quite possibly come about that before long the pooling and interchange of premises, apparatus, personnel and technicians will be extended on a much broader basis than anything we have yet experienced. This contingency has to be faced; and one of its prime needs, if it comes, is good will and the spirit of mutual aid between studios. Is this as evident as it ought to be? I firmly believe that there is a friendlier rivalry than ever before. But in one or two quarters there is a touch of backbiting which, in times such as these, is hardly in the best interests of the Industry.

By the way, if I foresee something like a general "huddle" on production, it must not be assumed that I predict, much less endorse, any step towards nationalisation of our studios. Such a step, though academically interesting in the manner in which it has been semi-officially advocated by the Association of Cine-Technicians, seems to me far more idealistic than feasible at the moment.

* * *

NO, the give-and-take that is being forced on our producers concerns factors rather than principle. There should be, for example, as much exchange of contract artistes as possible. There should be less money made from "farming out"—that process sometimes referred to in cast lists as "by courtesy" of another firm. So far as agents and artistes' managers are concerned, I am assured that there is very little profiteering in the present shortage; and studios should follow this excellent example.

There is apparently an immense improvement in the relations between employees and chiefs in discussing labour problems, which have become very knotty of late through many extraneous causes, including black-out changes. Discussion of these takes up quite an appreciable part of producers' time these days, and delays are not always easy to understand, but the general tone of negotiations is all the better for the candour that has become habitual on both sides.

* * *

And now the time has come to say: No more new production companies.

The Government has stopped the building of kinemas. It has stopped the issue of new periodicals, magazines and newspapers. Existing studio executives are struggling to retain their floor-space, their experts, their players, and even their unskilled labour. No one has any reasonable doubt that the control of production has been more reliable and efficiently handled than ever before.

This is no time for promotions of new units, except as a convenience in working with existing mobilised staffs. It is no time for stars, directors, producers or authors to break away and start up on their own by robbing our active studios of their personnel. The dislocation that would follow is of a kind which may easily wreck the Industry and set back the clock for years.

* * *

IN other words, I advocate, as a war time principle, just what I have strenuously condemned in days of peace—a studio monopoly, with all the resources at the production industry's command concentrated, for the duration of hostilities, in the handful of men now in charge of them.

These are days when at all costs we must exclude the dabbling, optimistic, unqualified newcomer. It is also vital, however, to discourage the disintegration of studio staff, already kept together with constant difficulty. A more fluid interchange of staffs, to fulfil programme schedules, is only to be countenanced by arrangement between the present active chiefs. The Government, for its propaganda film units, has already garnered technicians of all kinds on grounds difficult to resist, and is continuing to do so. Our studios, turning out British entertainment, must remain properly manned, without any further inroads in the name of competition.

## BUTCHER PRODUCING IN DEVON

### BURGH ISLAND HOTEL AS FILM STUDIO

As exclusively reported in these columns on April 10 a film production unit has started to function at Burgh Island, Bigbury Bay, Devon, where the ballroom and winter garden of Burgh Island Hotel has been converted into a studio.

The first subject is a sheepdog feature sponsored by F. W. Baker, of Butchers, who, deprived by war-time action of his productional centre in the London area, has had to make Butcher pictures elsewhere, notably at Elstree, Ealing and Islington, and has gone still farther afield.

The mid-gibbourhood is ideal for this particular picture, with its story background ranging over the English countryside.

Principal player is a sheepdog, "supported" by two others of its kind.

Mr. Baker is not only a dog lover himself; as producer of numerous animal films, he has business reasons for believing the saying that everybody loves a dog, for the pictures he has made with animal stars have invariably been successful. All those pictures, however, were shorts. This one is a full-lengther taking six weeks to make.

A screen newcomer, Helen Perry, discovered in stage repertory, is playing the feminine lead.

# WILL HAY CO-DIRECTING EALING FILM

### "BLACK SHEEP OF WHITEHALL"

### Working With Dearden

MICHAEL BALCON'S "The Black Sheep of Whitehall," which goes into production at the Ealing Studios this week, will mark Will Hay's debut on the director side. He is to co-direct the picture with Basil Dearden.

The film also marks Dearden's director debut. He has been an associate producer at Ealing Studios, working on the Formby comedies and also on the recent Will Hay film, "The Ghost of St. Michael's."

Actor, film scenarist and playwright, Dearden has worked in many different film departments. He was one of the younger men in the film industry to become an associate producer, and he has so fully justified Michael Balcon's faith in his abilities that he has been rewarded with this director's assignment.

Will Hay's agreement to co-direct the film with Dearden was determined by a desire to give the younger man the benefit of his experience, and it does not indicate an actor-director policy on his part. He describes himself in this instance as a "moral support" director.

The comedian's rôle in the new film is that of a correspondence college professor who bears a similar name to that of an important economic expert, becoming involved in a plot to thwart a big trade agreement between Britain and South America. The story is an original by Angus MacPhail and John Dighton.

John Mills is appearing with the star, taking the part of a civil servant who is jointly involved with Will in the mix-up adventures.

Balcon's Fleet Air Arm film, "Ships With Wings," which Nolbandov is directing, is now practically completed, and only a few scenes remain to be shot on the floor. Starring John Clements, "Ships With Wings" features Leslie Banks, Jane Baxter, Ann Todd, Edward Chapman, Basil Sydney, Hugh Williams, Michael Wilding and Michael Rennie.

*A. de Grunwald who wrote the script of JEANNIE (Tansa) for G.F.D. release*

## BUSY SCENARIO WRITER

### De Grunwald's Ten Scripts a Year

### "IMITATIVENESS" AS KEY TO SUCCESS

ONE of the hardest-worked men in the British film industry must be Anatole de Grunwald, who wrote the film script of "Jeannie." During the past three years he has written, or collaborated in, no fewer than 30 scripts. At the moment four of his subjects are in various stages of production: "Jeannie," "Pimpernel Smith," "Penn of Pennsylvania" and "Cottage To Let."

De Grunwald has five scripts in preparation at present. Almost complete is a subject which he has sold to Paul Soskin, written especially for David Niven. He is working on another script for "Two Cities," and is writing a rough treatment to submit to Leslie Howard. And he has two more original subjects nearly complete, synopsis of which have been sent round to various producers.

Despite his prodigious output, de Grunwald finds plenty of time to visit the studios. He is at Denham for a few hours every day watching "Jeannie" in production. He does all his writing between eight in the evening and four o'clock in the morning. He has suffered from insomnia for years, and needs only two or three hours' sleep a night.

De Grunwald attributes his success as a script writer to one thing—an ability to imitate.

"When I am given a manuscript of a play or a novel to treat," he says, "I read it through hurriedly, then rehash the story, casting out any stuff that seems irrelevant, and enlarging the situations and characters that are suitable to a film treatment, and doing all this in the idiom of the original author.

"It is disastrous to try to stick too closely to the original theme. I always aim at capturing the spirit of the thing and representing it . . . that is why an ability to imitate is so important.

"I made no exception to my general rule when I was working on 'Major Barbara.' I jotted down my version of the theme in the usual way, casting out a lot that was irrelevant to a film treatment. The result was that I had a great deal to rewrite—my first excursion into irony."

# "Common Touch" STARTS AT ROCK

### Baxter Tests Well-known Artists

The British National picture, "Common Touch," which is being directed and produced by John Baxter, took the floor at Rock's on Monday.

Casting this important picture has been a difficult job, for there are many chief supporting rôles, for which it has been necessary to test many well-known artists.

Heading the cast is Greta Gynt, with Geoffrey Hibbert and Joyce Howard, both of whom gave outstanding performances in "Love On the Dole," due to go on the Odeon in the next fortnight. Greta Gynt's last picture was "Crooks Tour," with Basil Radford and Naunton Wayne.

"The Common Touch" has every ingredient of popular entertainment. Pathos has its moments, with the battle between the down-and-outs and the big shot who's self-interests dominate his better judgment. Big variety and radio attractions make their appearance in several sequences, and negotiations are in hand for a big-time band well known to stage and radio.

When I called in at Rocks on Friday, I found John Baxter busy testing Peter Cawthorn for one of the rôles. It is interesting to watch Baxter at work testing artists, for he allows the artist a completely free hand in dress, etc., and then carries this freedom to its logical conclusion by allowing the artist, when in front of the camera, the same individual interpretation of the rôle.

It will be remembered that Baxter and Walter Greenwood, when working on the preliminary details of "Love On the Dole," tested every available artist, and then finally, although not completely satisfied the artists came up to their exceedingly high requirements, they found four stars in Deborah Kerr, Clifford Evens, Geoffrey Hibbert and Joyce Howard.

John Baxter is to-day one of our foremost directors and producers, and his infinite patience with new artists has done much to advance the standard of British production.

British National, who have been working at top pressure for months past, have several films ready for showing, including "Pimpernel Smith" and "Penn of Pennsylvania." "This England" was press shown on Tuesday at the Regal, Marble Arch, and "Love on the Dole" will go on in the West End in two weeks' time, and "Old Mother Riley's Ghosts" will be released shortly.

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# Increased Brilliance in Motion Pictures

## COLOUR-FORMER POSITIVE PROCESS RESULTS

By T. Thorne Baker, F.Inst.P., AM.I.E.E., F.R.P.S.

**AN increase of over fifty per cent. screen brilliance is seen as a possibility resulting from colour-former kine-film positives. The writer of this article, a physicist of international reputation, with long experience in the realms of kinematography, details the results achieved by the substitution of the dye image for the ordinary silver image, with its inevitable grain.**

TUDENTS of colour kinematography have frequently been impressed by the illiance of pictures on the screen printed dye only, as against earlier results in ich a silver image was toned either with tallic compounds or by dye mordanting. lours in such processes have at times n aggravated the nerves by being overilliant and crude; Nature provides softss through various causes, such as a low flectance from the coloured surface, difsion of light at the surface, and admixture reflected white light which dilutes the ur.

Liesegang in 1895 found, by bleaching a egative which had been developed in pyroallic acid, that the familiar brownish-ellow colour of the image was *not* due to ained gelatin, as had been supposed, but the deposition of oxidised pyrogallol within the gelatin wherever the sensitive ilver salts had been reduced by the leveloper.

Some years later Homolka found that, by leveloping with indoxyl, an intermediate product in the formation of the dye indigo rom indol (which itself possessed the necessary chemical constitution to function as a leveloper), he obtained a greenish image; if the silver were dissolved away by treatment with potassium cyanide, then a pure blue image was left, which *consisted of dye only*. Thio-indoxyl similarly gave a pure red dye image, and both images were stated to give remarkably brilliant results when projected on the screen as transparencies.

An important advance was made when Fischer and Siegrist discovered that certain known developers would form dyestuffs under the influence of the reduction of the silver halide image. An immense amount of work was done in succeeding years in the way of investigation, particularly by the Schinzel brothers, and the literature—more especially the patent literature—has grown at such a pace that it requires the attention of a specialist to absorb and sift it.

### The Grainless Picture

One reason for this is the very obvious application of colour-forming developers to three-colour photography; excellent cyan blues, magentas and yellows can be obtained which are eminently suited to a subtractive system. Dye images, however, have many interesting applications outside the field of colour photography. Their nature has been a lure to many investigators seeking a grainless image, for it would seem that an image formed of a mere stain or dye must be continuous and devoid of grain. This is, in the main, a fallacy, however, for since the colour is formed *in situ* as the silver halide is reduced by the developer, so it is deposited in correspondingly granular fashion, leaving a spongy or partially discrete phase on removal of the silver.

### A Black Dye Image

In making sensitometric measurements of colour-former images, the writer was impressed by their remarkable transparency, and the very short exposure that had to be given when making prints from dye negatives, and was prompted to make patent application relating to the use of a "black" dye image for motion picture work. A review of some thousands of kinemas in the United States by the Society of Motion Pictures has previously drawn attention to the low average figures of screen brightness in many theatres; while observers in projection rooms seem happiest with a screen brightness of 10 ft. to 12 ft. lamberts, there are numerous kinemas where the figure is around 6½ ft. lamberts or less.

A jump up in image brightness through higher transparency of the positive print is far easier and more practical than the boosting of the projection light, especially where the throw is considerable or the screen area of formidable dimensions. Another advantage of generally brighter pictures would be the feasibility of a higher illumination level in the theatre during projection.

The general principle of the improved transparency of the colour-developed image is twofold. One reason for the improvement over a toned silver image is indicated in Fig. 1. Two sensitometric curves are seen

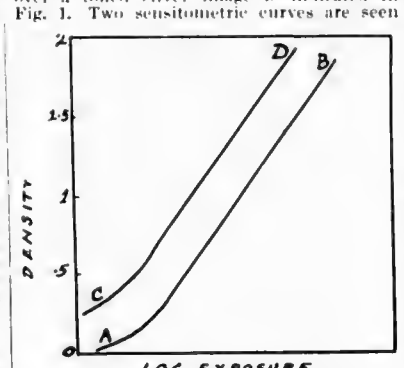


*Fig. 1*

of images, both of which have identical gamma or contrast. CD is clearly much denser than AB, and represents a dye-developed silver image before the silver is removed; in the "whites" of CD the lowest density is 0.3, absorbing 50 per cent. of the projection light, while in AB, after removal of the silver, and with the dye only remaining, the highest light has a density of 0, giving 100 per cent. transparency. Both images could be made to look alike on the screen if CD were projected with twice the light used for AB.

The second reason is that, although the dye image is not absolutely continuous, it is comparatively so when considered against an ordinary silver image with its grain. We know that a photographic density, as measured by a specular type of densitometer, is

*Continued on page 26*

*Cadets of the A.T.C. demonstrate signalling instruction in the foyer of the Barnet Cinema, during war weapons week, one of the stunts arranged by C. G. Stanton as a tie-up with FLIGHT COMMAND (M-G-M)*

# FIFTH COLUMNISTS AT TEDDINGTON

## HARLOW'S PROGRESS

SHOOTING is making good headway at Warner Bros.' Teddington Studios on "You Can't Escape for Ever," under the direction of John Harlow.

For most of the week, Griffith Jones, Ann Dvorak and Harry Welchman have been working on scenes in the general office and in Forsythe's office of British Steel Network, Ltd., which in actual fact is the headquarters of British Intelligence, an organisation valiantly trying to check Fifth Column activities in France.

Harry Welchman, as Col. Forsythe, is playing his first straight film rôle, and his performance promises to be his best to date.

Griffith Jones and Ann Dvorak spent most of one day working on scenes inside a staff car—an important sequence in the picture on their way to Paris after having been involved in a serious air raid.

### Hartnell Creations

Some of Norman Hartnell's latest and loveliest creations were on show last week in a scene representing the interior of Florien's Dress Salon in Paris, where Ann Dvorak is a dress designer. Vera Bogetti, as Madame Florien, was hostess to the fashionable Parisian clientèle. Here Ann meets Harold Huthlan and Robert Morley, who run the salon as a blind for their Fifth Column activities.

## "PITT THE YOUNGER"

Down at Shepherd's Bush, director Carol Reed and Lord Castleross, who has written the script, are busy finalising details of the 20th Century production, "Pitt The Younger."

This is one of the biggest pictures to take the floor this year, and will star Robert Donat. Castleross, who is one of England's greatest authorities on Pitt, has also written the dialogue for the film.

## A BIG WEEK AT BARNET

### KINEMA HEADQUARTERS OF WAR WEAPONS EFFORT

G. C. Stanton, manager of the Cinema, Barnet—an Odeon theatre—is a member of the Barnet War Weapons Week Committee, and managed to combine a fine recruiting drive for the A.T.C. and a publicity campaign for the week with a little advertising for M-G-M's "Flight Command"—to everyone's satisfaction.

A week of lobby displays, in which cadets of the A.T.C. gave daily demonstrations of signalling amid a setting of R.A.F. flags and a collection of recruiting posters, with Home Guardsmen nearby manning a machine-gun, culminated in an impressive ceremony at the Cinema on the Sunday afternoon, when a procession of some 500 uniformed members of the police force, military, Women's Auxiliary and Civil Defence Services, youth organisations and the British Legion, with several bands, including that of the Royal Fusiliers, marched around the town.

Air-Marshal Sir Leslie Gossage was at the saluting base outside the Cinema, where a public meeting was held. The programme included hymns, community singing, national songs and speeches by the Chairman of the Barnet U.D.C., Sir Albert Claverling (director of film publicity for the National Savings Movement), Councillor R. H. Broadbridge (chairman of the War Weapons Week) and others.

## NO COMPETITION SAYS WAR MINISTER

In the House of Commons on Tuesday last Capt. JOHN DUGDALE asked the Secretary of state for War whether there was any rule preventing the private showing of films to troops within a certain distance of any public kinema.

Capt. David Margesson replied that the contracts under which the War Office and the Navy, Army, and Air Force Institutes hired films from the Trade provided that they should not be shown within two miles of a public kinema.

Those restrictions, of course, were not placed on the exhibition of films owned by the War Office or M.O.I. or films hired from film libraries available to the ordinary public.

# London Trade Shows

*Continued from page 6*

## *Wednesday*

### I Wanted Wings (*Paramount*)

**Private Theatre** 11 a.m.

**Cast:** Ray Milland, Wesley Ruggles, Wayne Morris, Brian Donlevy, Constance Moore, Veronica Lake, Herbert Rawlinson, Richard Webb, Harry Davenport, Richard Denning, Douglas Aylesworth, Joan Leslie, Hedda Hopper, Pat Brown, Richard Webb, Herbert Rawlinson, Richard Lane, Addison Richards, Hobart Cavanaugh. **Director:** Mitchell Leisen.

Filmed with the glorious panoply of serried air squadrons against the background of the gathering storm of war, Paramount's mighty spectacular "I Wanted Wings," which is shortly to have a gala première in London, will be screened for the London Trade on the company's private theatre on Wednesday morning, May 28, at 11 a.m.

Produced with the finest co-operation of the U.S. Army Air Corps, "I Wanted Wings" took many months to complete and when shown in New York took the critics by storm.

The background of the story depicts the training of the young war pilots of to-day. The three chief roles are played by Ray Milland, who was starred in "Men With Wings" and who has built considerable flying experience; William Holden, who made a great hit in "Golden Boy" and Wayne Morris.

Mitchell Leisen directed the production.

### Men of Boys' Town (*M-G-M*)

**Cambridge Theatre** 2.30 p.m.

**Cast:** Spencer Tracy, Mickey Rooney, Lee J. Cobb, Bobs Watson, Mary Nash, Henry O'Neill, Larry Nunn, Darryl Hickman, and Sidney Miller. **Director:** Norman Taurog.

Spencer Tracy in his Academy Award characterisation of Father Edward J. Flanagan, and Mickey Rooney, as Whitey Marsh Mayor of Boys' Town, the role that won him a special Academy Award and made him a star, are again brought together in "Men of Boys' Town," long-awaited sequel to the memorable "Boys' Town."

Since "Boys' Town" was made three years ago, Father Flanagan's untiring work in the interest of homeless boys has gone forward. Daily new and dramatic stories are being lived at Father Flanagan's City of Little Men, and these have been woven into another great motion picture.

Tracy once more gives the dynamic Father Flanagan, forever in debt because he cannot refuse the plea of a boy in need, this time taking up the timely battle against the brutal practices that have been exposed in some reform schools. Rooney's portrayal of Whitey, a born leader, gains new force, when he leaves Boys' Town to do a man's job and helps Father Flanagan's exposure of cruelty and injustice. The original story was written by James K. McGuinness. Lee J. Cobb, brilliant 22-year-old New York character actor, who made his screen debut as "Golden Boy," plays Dave Morris, the hunch's pawnbroker who helped Father Flanagan finance Boys' Town. Bobs Watson, the screen's youngest character actor, once more steps back into his role of Pee Wee, Father Flanagan's shadow.

## PAUL SOSKIN'S NEW FILM

### Famous Team Scripting

It is now announced by Paul Soskin that he has again signed the famous team of writers, Terence Rattigan and A. De Grunwald, on special leave from the R.A.F., who were also responsible for the brilliant script of Soskin's non-stop triumph "Quiet Wedding," which returns for a second "première" in the West End at the Carlton this week-end.

The epic story of the British was specially written by one of our most famous journalists, and as history in the making it will bring to the screen some of the greatest figures and most momentous events in the annals of the British Empire, produced on a major canvas by Paul Soskin, directed by Anthony Asquith, and with David Niven as the star, with a supporting cast of front rank box-office names.

We are informed that production is scheduled to commence in a few weeks' time, when important casting negotiations now in progress are concluded and the contracts finalised and signed.

# PROJECTION NOVELTY at G.-B.

## Shepherd's Bush Studio Installation

A novel projection device was introduced some time ago by Alfred Davis, chief projectionist at Shepherd's Bush, on all the viewing theatre installations at the studio, and so successful has this simple expedient proved after four to five months' daily use that the details may be of value to other studio and theatre projectionists.

Davis, who has nine projectors under his control, after failing to obtain new arc equipment to bring his machines in line with the latest types, hit upon the idea of introducing filters in front of the condensers on his arcs. The filters correct the preponderant red rays in the light beam, as the arcs used in the studio are the low-intensity type, and brings the light emitted in line with that obtained from the high-low or the H. and C. arc.

The first filters tried were those known as Crooks No. 2, also described by some firms as 1414. Cutting off the infra-red rays, these 10-inch discs, fitted in front of the plano side of the arc condensers, give the arc illumination a whiter and apparently a more brilliant colour, which has proved of great value in the projection of both monochrome and colour films. The filters are of ordinary glass and cost about 2s. each.

Oversize carbons of 14 mm. positive and 9 mm. copper-coated negative are employed, the throw being 60 ft. to a 10 by 8 ft. screen. Operating at 39 amps., the screen illumination is certainly extremely brilliant. Screen brightness is of the standard required by Kodak, and the foot-candle readings taken with a Macbeth illuminometer with projector running (no film in gate) are: Left of screen 13.5, centre 14, right of screen 14.

Handling thousands of feet of film under conditions which the average projectionist would not tolerate, the projection rooms at the studio are a model installation, operated with great efficiency.

Alfred Davis informs us that recently he obtained some slightly deeper blue glass from an ordinary glass merchant, and these have proved equally successful.

A week ago, the special programme broadcast by the B.B.C. under the title "Studio Hotel" was recorded by the studio sound department under the direction of Brian Sewell, and then fed over the land lines from Lime Grove.

The heaviest part of this task fell on to the shoulders of Davis, who was responsible for running the 3,000 ft. of sound track through the sound heads, prior to feeding the sound over the lines to the B.B.C. Those who listened to the programme will know how well handled was the important technical part of the broadcast. Brian Sewell, head of the sound department, and Alfred Davis are to be congratulated for a brilliantly recorded and timed sound track.

## EMLYN WILLIAMS FOR "HATTER'S CASTLE"

Emlyn Williams will star in the Goldsmith production of "Hatter's Castle," due to go on the floor at Denham on May 26.

This important directional assignment has been given to Lance Comfort, who directed British National's "Penn of Pennsylvania."

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## E.N.S.A. MOBILE RECORDING UNIT

### A COMPACTLY-ARRANGED MOTOR VAN

A MOBILE recording unit has been presented to E.N.S.A. by Miss Gertrude Lawrence to be used for recording Services entertainments in this country, the recordings then being sent abroad for transmission by local radio stations in areas where our troops are operating, e.g., in the Middle East.

The equipment is installed in a van of streamline design which travels to the various theatres up and down the country where E.N.S.A. shows are operating, to gather material.

The recording equipment was designed and constructed by Leevers, Rich and Co., Ltd., a firm well known in the film industry for its wide experience of all types of mobile and location work.

**The Recorder System**

Sound-on-disc system is used, and twin recording machines placed on a firm ledge in the forward end of the van enable continuous recordings to be made of any required length. Alternatively, both machines may be used simultaneously to record two copies of one item by means of a simple switching arrangement, the amplifier having ample output for feeding the two cutting heads.

The recording turntables are driven by synchronous A.C. motors of the slow-speed rotor type, and the conventional worm and nut tracker is employed.

The operation of the tracker is very simple, the cutting head being rapidly advanced to the correct starting point, lowered to the disc and the tracking nut engaged all in one operation.

**A Novel Cutting-Head**

The cutting head itself was developed by Norman Leevers, B.Sc., A.C.G.I., and is of the moving iron type. The main stylus resonance occurs at about 5,000 c.p.s. and is viscous damped. Frequency response is very level up to the resonant frequency which is not unduly prominent and serves to provide a useful lift in the higher frequencies. Recordings show unusual freedom from amplitude distortion.

*Continued in column 2*

The amplifier is built as a portable unit and has input faders for mixing two microphone lines. Four stages of resistance coupling are used, the last two being push-pull stages. The output stage delivers about 10 watts U.D.O. Heater current is derived from a 6-volt accumulator, while H.T. supply is normally from a small rotary transformer fed off a 12-volt battery. A rectifier may be switched into circuit for supplying H.T. from A.C. mains.

**Power Supply**

The recorders are driven by 220-volt 50-cycles A.C., which is generated by a small rotary machine running from a 24-volt battery. The recorders and the amplifier H.T. supply may be connected to local A.C. mains supply when this is available.

Both crystal and moving-coil microphones may be used.

The whole system is built in unit form, all connections being made by flexible cables and plugs. It may therefore be quickly removed from the vehicle and set up in any suitable position, a point of great utility under war conditions.

## NEW MUSIC RECORDINGS

### For Interlude Use

Where no organ is installed the record programmes must be kept up-to-date if they are to have any entertainment value and the following list, taken from the latest Decca list is worth consideration.

Ambrose and his orchestra are always a safe investment and F.7771 and 7772, containing "The King is Still in London," "You Say the Sweetest Things," "Something to Remember You By" and "The last Time I Saw Paris," will be useful.

Mantovani and his orchestra on F.7788 record "To Night" and "Echo of a Serenade" well, and on F.7732 made a very good "Nights of Romance" pot pourri which is very attractive for "opening" programmes. As a contrast Sidney Burchall (baritone) on F.7677 sings "It all Depends on Me" and "There'll Come Another Day," with Sidney Torch as accompanist on the State, Kilburn, Wurlitzer organ. The same organist has recorded a "Piping Hot" No. 2 medley on F.7721, which will set the jazz fans tapping, while on F.7639 there is a popular song medley played in his own artistic style.

I hope next month to review a new list of recordings made by Decca on the organ at the Odeon, Leicester Square, by Jimmy Bell, which have been made specially to meet the demand for first-class organ recording for use in the kinemas. This organ, a Compton model, is probably the finest organ for recording we have and the results obtained are, I am informed, outstanding.—A. W. O.

## PREDICTION AS STAGE TURN

### Nagana's Great Success

Peering into the future, either with or without the temperamental equipment which alone makes it profitable, is one of those fascinating pastimes in which all like to indulge. Consequently, the man or woman who has developed this gift and achieves accuracy in his predictions is always an attractive exposure.

That the public will flock to a place of amusement where such a person is demonstrating his ability has been amply evidenced in the record which has been set up by Nagana, who has been drawing crowds to kinemas wherever he has appeared.

At present Nagana is working the Emery circuit of theatres with great success. This and other engagements keep him busy until July, when he is ready to accept other bookings. His turn provides that touch of novelty which attracts, and the satisfaction of audiences with his performance guarantees him repeat visits.

*The Observation Window*

## A Census of Projectionists

### SOUND-RECORDING A BLITZ

### Low Lighting Levels

ONE of the handicaps from which the C.E.A. suffers in its wish to assist members is the paucity of information when particulars of grievances are required. The condition of film prints upon arrival at the kinema is an instance of this: few members will take the trouble to back up a general complaint with specific instances.

IT is much to be hoped that the census of projectionists which the General Council has been recommended to take in order to place its request for reservation before the Ministry of Labour will receive a better response than most questionnaires of the kind. To fail in this respect is to produce the impression that exhibitors don't mind how many of their technical workers are taken away.

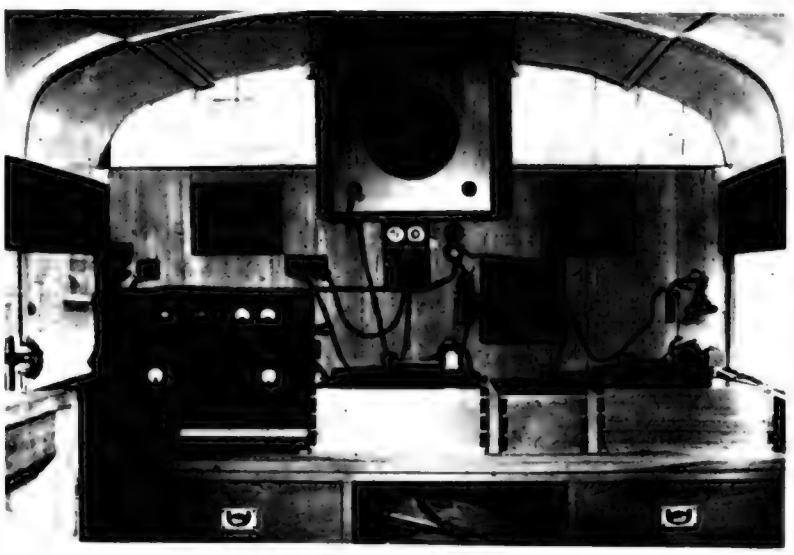
A NAZI raider brought down recently is reported to have, as part of its equipment, film sound-recording apparatus presumably installed for the purpose of wedding sound to a picture record of the flight for a German newsreel or special. It may be that even the Nazis see the impropriety of supplying a choral background to smashed foreign cities as was the case with their "Baptism of Fire," in which devastated ruins were shown on the screen while a choir sang songs of the Fatherland.

IT was reported some time ago that a special film was being made of an R.A.F. raid over Germany which should have sound as well as picture records. The Germans appear to be attracted by the same idea, and to have put their plans into immediate action.

SOME exhibitors seem to have reached a conclusion that if there is a blackout in the street there ought to be at least a semi-blackout on the screen. It has been surprising during casual visits here and there recently to notice what a low level of illumination is permitted on the screens in several small independent halls I have visited. The picture could be seen all right, but the highlights, instead of being reasonably white, were a dirty yellow. A dirty screen or inadequate arc current may be blamed for this, but whatever the reason it ought to be put right. Business isn't so good just now that anyone can get away with a lower standard than the circuits maintain.

THE suggestion that women do not make good projectionists may be true in some cases, but Manager Edward Ball, of the Brixton Astoria, told a colleague recently that three of his usherettes have been under training in the box, and have shown both aptitude and application for their new work. The first one to begin training has already qualified, and Mr. Ball added: "My 'chief' is very strict and would certainly not have passed her as proficient if she had not really passed a fair test," which shows that some women, at any rate, can "make the grade."

J. BENSON.



*Fore-end interior of the E.N.S.A. recording van, showing mixer and turntables fitted with special cutting heads*

POOL CARBONS

## DETECTION OF ROOF VOID FIRES

### PHOTO-CELL AND IMPACT DEVICES

THE earliest indications of the arrival of an incendiary bomb are, in general, (a) effect of impact, (b) the noise of the impact as the bomb hits a roof or other obstruction, and (c) the light produced as the bomb starts to function. Subsequent indications are the results of heat or fire. Such is stated in a memorandum by the Institution of Electrical Engineers' Advisory Committee to the Ministry of Home Security dealing with fire detection devices, with special reference to the detection of incendiary bombs. The report describes a number of methods of warning which should be of interest to the kinema industry, including the use of light detectors (photo cells), heat and smoke detectors, and radio-active cells.

**Photo-Cell Methods**

In the early experiments of Elster and Geitel with photo-cells it was found that the light from a candle flame 2½ miles distant could be detected. This gives some idea of the great sensitivity of photo-cells to very minute changes in illumination level; the barrier layer type of cell gives far greater amounts of current, sufficient in many cases to operate a relay without amplification, but its actual sensitivity cannot be compared.

One system already in use in which a selenium type of cell is employed requires a sudden increase in illumination of 0.5 foot-candle to cause it to operate the alarm. Thus, unobstructed light from a 1 kilo magnesium bomb at a distance of 100 feet would operate the alarm. Photo-electric relays which operate with 0.2 foot-candle are commercially available. Obviously, with the use of a gas-filled caesium oxide cell and one or two stages of amplification a mere fraction of the light after reflection from roof, ceiling or rafters could be made operative.

**Impact Devices**

Impact detectors, though more cumbersome, would appear to take first place as regards practicability. Two layers of wire netting spaced about 2 in. apart is one example; the impact of a bomb causes the two layers to come into contact, and to close an electrical circuit of which they form the "switch." In many buildings there is already one layer of netting under the roof to catch broken glass. An alternative system uses a mesh of series circuits made up of insulated wires so connected that an interruption of any part of the circuit will operate the alarm relay.

A practical example in use in London is that of strong hemp net held under the roof on springs. Cords attached to the edges of the net are taken to pairs of contacts fixed about 12 ft. apart round the roof space. These cords pass through metal eyes and themselves have a metal ring or washer attached. Hence the weight of a bomb falling into the net would cause it to sag, giving a pull to the cords and so causing electrical contact to be made.

**Gas Changes**

The use of heat, flame and smoke detectors seems rather like locking the stable door after the horse has bolted, in view of the systematic fire-watching now in force. Radio-active detectors for fumes deserve some attention, however, since they are stated to be in commercial production on the Continent as detectors of incendiary bombs. Two cylinders coated on the inside with radio-active salts are employed in the device. One contains a known gas and is sealed; the other is open and by means of a suitable apparatus or ventilating device the atmosphere is drawn through it. A variation in the composition or character of the "gas" will cause a change in the electrical condition of the open cell, upset an electrical balance and after amplification by a thermionic valve operate the alarm relay.

A practical recommendation in the report is that in order to eliminate the chances of distant alarms not operating owing to disruption of electrical wiring, etc., an alarm bell of sufficient power to be heard easily should be fixed, with the necessary local battery supply, near the apparatus.—T. T. B.

## STRAITS SETTLEMENT IMPORTS

### Conditional Prohibition

Prohibition of importation (except under licence) into the Straits Settlements of goods originating outside the British Empire and within the British Empire as relating to Canada, Newfoundland and Hong Kong has been extended to include cameras and kinematograph and projection apparatus.

Conducted by THE SHOWMAN

# SHOWMANSHIP IN WAR TIME

## A Feature Run under the Auspices of the "Kine." Company of Showmen

### WHO'S WHO IN THE CAST—A NOVEL DOG TIE-UP—WEDDING WINDOWS—SAVINGS AND RAFFLES

*LAST week I published an illustration of a frame which I thought would not only be of value in these days of publicity shortage, but at any time would be of great assistance in boosting some special attraction. This has apparently caught the eye of a number of showmen, judging by the enquiries received. These I have passed to that noted firm of frame makers, A. Coltman and Co., of Fairfield Works, Hounslow, from whom these frames may be obtained at 25s. each.*

*This display is designed to take a double-spread and two single pages of the "Kine." and is headed with the theatre's name in raised letters and may be finished in either gold or silver, as desired. Owing to the risk of breakage in transport no glass will be supplied, but this may easily be put in at the theatre. The job is a substantial affair and strikes me as one that will form an attractive as well as valuable aid to any publicity display.*

*The foyer display arranged by F. Raymond Parkes, at the Odeon, Southall, for the presentation of QUIET WEDDING (Paramount)*

### *Identifying "Bit" Players*

PLAYERS and directors are still the two most important parts of a feature film from the box-office angle. Unfortunately, most people know only the outstanding stars and have difficulty in identifying small-part players who appeal to them. The now standard device of giving a cast-list at the beginning with the censor's certificate, credit titles, and, maybe, foreword, doesn't help those who would like to know the name of the man who gave such an amusing performance as the hall-porter or the girl whose version of a domestic servant was so interesting. Some producers have tried the effect of repeating the cast-list at the end of the film, but this is largely ineffective, because patrons are starting to leave the hall and there are interruptions which make reading of the list difficult.

An alert showman whose hall I visited recently has overcome this drawback very neatly by hanging in his vestibule a small partitioned board, on which he pins details of the players and directors of the films he is showing and about to show. These are taken from the renters' campaign sheets and elsewhere and give an eager public just the information it often wants. Other showmen please copy!

### *Effective Bristol Display*

A FINE display was made by Bert Riego at the Bristol News Theatre for the serial "Zorro Rides Again." In a recess in the foyer, on the side opposite the pay-box, a miniature stage was erected, complete with proscenium. On this was a cut-out of the masked Zorro on horseback. A painted backcloth showed a wide expanse of country stretching away to a range of mountains in the far distance. The effect was of Zorro being on a high hill with the countryside spread out below him for many miles. Overhead hovered the aeroplane used in the picture by his enemies. The set was illuminated by a top batten and made a very effective display.

### *Successful Appeal to Dog Lovers*

A SPECIAL appeal to dog lovers and a worthwhile effort in aid of blitzed dogs proved an excellent form of publicity inaugurated by Bernard M. Woolley, of the Lido, Bolton, for Paramount's "God Gave Him a Dog." He acquired a disused garage at the rear of the theatre and reconditioned it into kennels and offices, and then tied up with the National A.R.P. Animals' Committee for its recognition as a centre for the reception of evacuee dogs. The stunt was recognised by the national Press and the *Sunday Pictorial* devoted a cartoon to it. Thousands of dog lovers attended the opening of the centre, and over 25,000 persons availed themselves of the opportunity of registering their animals, each owner being supplied with an identity disc for his dog. Posters and special tie-up cards were distributed during the week of presentation, the association with Bob Martin, the dog specific firm, proving of great value, for they supplied Mr. Woolley with 45,000 dog books with an appeal both to children and adults. Facilities were also provided for the reception and care of evacuee dogs which arrived every day in large motor vehicles, the appearance of which caused quite a sensation in the town.

Not only did Mr. Woolley register record business during the week, but his identification with the dog movement undoubtedly provided admirable good will both to him and his theatre. Indeed, he found homes for over 600 unfortunate homeless dogs, and his efforts in this and other directions resulted in the presentation by patrons of a magnificent silver dog trophy which promises to become one of his treasured possessions.

*Above is a picture of the Marx Bros. feature, GO WEST (M-G-M), which was made for the Savoy, Dublin, by Mr. Lyons, who did the work without the assistance of the publicity material usually available*

### *Needle Points "North-West"*

TO advertise "North-West Mounted Police," Eric V. Walls, manager of the Regent (Emery Circuit), Bradford, fixed on the front of the theatre a large compass dial, 4 ft. in diameter, with the needle pointing to the north-west. At the base of the dial was the wording:—

"The compass points to the North-West (Mounted Police)—a Technicolor masterpiece with enough thrills and stars for five pictures . . . ."

At each side of the needle stills were displayed.

### *The Patrons' Preference*

AT the Tatler News Theatre, Birmingham Billy Watts invoked the lyric muse when inviting his patrons to give him their idea of the most suitable programme. A ten-line verse, displayed as a trailer, asked picturegoers to indicate the type of shorts they preferred, and to hand this information, together with their name and address, into the box-office. The idea proved immensely successful, and brought in quite a number of replies, the trend of which will be reflected in subsequent Tatler programmes.

### *"Quiet Wedding" Nights at Derby*

AFTER being bombed out of his job in South London, Harold Arnold is at the Hippodrome, Derby, where the comparative peacefulness of his new charge was fittingly reflected in one of the earliest presentations—"Quiet Wedding" (Paramount). The arrival of this attraction was heralded by a big window display in the centre of the town's shopping area. It consisted of a scena (in which life-size models were employed) of a bride and her attendant bridesmaids outside a church. The accompanying notice gave details of the film—tying up with the trousseau facilities of the drapery shop which housed the display. In the "Wanted" column were appeals for girls between the ages of 18 and 30 to see the film; another advertisement plagiarised the well-known phrase "To Those About to Wed—Don't, until you've seen 'Quiet Wedding.'"

### *Floodlighting the Bride*

A MODERN bridal equipage was the centre of attraction recently at the Odeon, Southall, where F. Raymond Parkes had staged an attractive display of gowns to publicise the screening at his theatre of "Quiet Wedding" (Paramount). The model in wedding finery, with a set of alternative gowns, made an attractive picture when flood-lit, and drew much attention and favourable comment. By the way, Mr. Parkes has been at the Odeon, Exeter, for the last twelve months on relief duties for the western area; no doubt his associations with Harry Clare, of Odeon, Exeter, will prove of great assistance in his publicity campaigns.

### *Double Purpose Publicity*

IF managers would only pay more attention to the stage management of groups which, in the ordinary nature of things, will appear to the local public, a considerable amount of good will publicity might be achieved. An example of this foresight comes from the Embassy (Odeon) at Gillingham, where B. W. Garrett gave a special matinee to local *Oralltineys* of "It's in the Air" (A.B.F.D.). Knowing that this photo would be in the local Press, a beaver-board advertising Shirley Temple in "Young People" was brought into the picture as an extra tie-up for the theatre. The president of the local *Oralltineys*, who is present in the picture, remarked that every *Oralltiney* could not fail to be reminded of Shirley's film

*Continued on page 26*

The Kine frame

25/-

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## FOR JUNE 23 RELEASES

### Compiled by A. W. Owen

**"BOOM TOWN" (M-G-M)**

CERT. A. 10,671 ft. Reg. No. F.4019. Reviewed in KINE. April 17, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr.
ATMOSPHERE.—Romantic melodrama, with an eternal triangle theme in the realm of the American oil industry. A tale of mighty endeavour with personal sacrifice and great adventure.
ORGAN.—"Polonaise in A." Chopin (Ascherberg), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2612 by the Eight-piano Ensemble, or on H.M.V. C.2862 by the Boston Symphony Orchestra.

**"ROOKIES" (General F.D.)**

CERT. U. 7,590 ft. Reg. No. F.3999. Reviewed in KINE. April 10, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Bud Abbott, Lou Costello, Lee Bowman, Alan Curtis, The Andrew Sisters.
ATMOSPHERE.—Crazy army comedy extravaganza, depicting the hectic adventures and misadventures of a bunch of young American recruits. The Andrew Sisters are featured in vocal numbers in sing-song sequences.
ORGAN.—"Army Song," "Good Morning, Sergeant-Major" (Walsh Holmes), with adaptation from the vocal-piano copy and synchronisation with non-sync. record detailed below.
NON-SYNC.—As organ, recorded on Decca-Brunswick F.7728 by Lew Stone and Orchestra.

**"EAST OF PICCADILLY" (Pathé)**

CERT. A. 7,121 ft. Reg. No. Br.R.37?0. Reviewed in KINE. January 30, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Judy Campbell, Sebastian Shaw, Henry Edwards.
ATMOSPHERE.—Murder mystery melodrama in Soho settings concerning a young waiter who resorts to wholesale murders before he is brought to justice. The plot is based on a novel by Gordon Beckles.
ORGAN.—"Spectre," Incidental, Engleman (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1032 by the International Radio Orchestra.

**"TUGBOAT ANNIE SAILS AGAIN" (Warner)**

CERT. U. 6,894 ft. Reg. No. F.3837. Reviewed in KINE. February 20, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Marjorie Rambeau, Alan Hale, Jane Wyman, Ronald Reagan.
ATMOSPHERE.—Waterfront character comedy-drama concerning the rivalry of two tug-boat captains, one a quick-witted, big-hearted harridan and the other a clumsy, cheerily unscrupulous son of the sea.
ORGAN.—"Fantasia on Sea Shanties" (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2452 by the London Symphony Orchestra.

**"HOT STEEL" (General F.D.)**

CERT. A. 5,511 ft. Reg. No. F.3871. Reviewed in KINE. March 6, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Richard Arlen, Andy Devine.
ATMOSPHERE.—Melodrama of the American steel industry which ranges from romance to villainy, treachery and murder. The natural hazards of the steel mill workers are a feature of the film.
ORGAN.—Incidental, "Rhythm of the Wheels," Martell (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C. 1063 by the International Radio Orchestra.

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# Thermionic Valve Shortage

## MINISTRY'S HELPFUL ATTITUDE TOWARDS C.E.A. APPEAL

## Exhibitor Questionnaire to be Issued

**THE importance of the services rendered by the Trade in the War effort is stressed in a letter from the Ministry of Aircraft Production which promised sympathetic consideration of the position caused by the shortage in the supply of thermionic valves. At last week's General Council meeting, when it was decided to fall in with the suggestion of the Ministry that the Association should supply a list of the valves in use by the Trade together with an approximation of replacements required.**

The following letter on the thermionic valve situation from the Interservice Valve Production Committee of the Ministry of Aircraft Production, dated April 25, was read to the meeting:

"Your letter of March 27, addressed to the Secretary of the Ministry of Supply, has been passed to me for attention because the planning of valve production has now been co-ordinated in the Interservice Valve Production Committee.

"It would appear from your letter that you are not aware that a general authority has been given to the valve manufacturers to supply valves for use in kinematograph theatres without restriction, unless the particular types concerned conflict with urgent Service requirements. Where such a conflict occurs the valve manufacturers automatically refer the demand to the Valve Production Committee for a decision on the release of the valves, and it is necessary for your members to take any steps in this direction until after this routine has been carried out.

**"It would materially assist the planning of valve production if you were able to provide a list of the valves in use by your members, together with a statement of the approximate number of replacements required. It would be possible from this to give some indication of the likelihood of any difficulty in their supply and to make where absolutely essential, some suggestion on an alternative type.**

"The general release of valves for essential services includes those for public address systems and any essential services such as secondary lighting installations. As far as it known, there is no serious shortage of the hot cathode mercury rectifiers, but this depends on the type involved (to some extent) and it is on this that further information is sought from you.

**"In conclusion, it may be pointed out that the Ministry of Information and the Board of Trade represent the interests of the public for the maintenance of such services as those provided by your members.**

"They have stressed the importance of meeting these requirements, and it is not expected that any serious difficulties will occur, but it is impossible to cover the valve position by a general statement when some of your members may be using valve types which were imported from abroad and for which there may be no facility for manufacturing in this country.

"It is suggested, therefore, that the most satisfactory means of reviewing the whole situation will be for you to prepare such a statement as has been asked for above, when a reply can be given in detail."

### Satisfactory Reply

The General Secretary said the reply was satisfactory and inquiry would be made from the members as to the type of valve they required, an analysis of replies would be made and if it was found that certain types of valves were not available this would be taken up with the Ministry with a view to the nearest type which was procurable.

Various points of detail which would ensure the compilation of a useful analysis were mentioned by delegates and noted. Delegates were urged to stress the importance of an immediate return of the questionnaire when issued in order to press on with the matter without delay.

It was agreed that such a questionnaire should be sent out from the Head Office.

# Showmanship in War Time

*Continued from page 25*

"Young People" by the prominent advert. in the photo.

### *A Duelling Prologue*

GLEAMING rapiers flashed viciously through the air on the stage of the Odeon, Exeter, when Manager Harry Clare presented a duelling prelude to the recent screening of "The Mark of Zorro" (20th-Fox).

With one of his assistant managers (Basil P. Putt) and the help of a former fencing champion (C. Smedley-Norton) settling their differences in the conventional fashion when honour has been outraged, the audience was thrilled with a "flash-back" to the bad old days.

Both "adversaries" were attired in the dress of the period—black masks, wide-brimmed, shallow-crowned black head-dress, flowing capes and tightly-fitting knee breeches—and fought with dexterity and precision.

### *"Gasbags" Aids A.T.C.*

IN connection with the screening of the double feature programme, "Gasbags" (G.F.D.) and "Men Against the Sky" (RKO Radio), Manager Dennyss, at the Odeon, Newton Abbot, arranged a tie-up with the A.T.C. for the County of Devon, and the Commanding Officer of the Newton Abbot Squadron delivered an address from the stage at each performance. More than 4,000 people were contacted during the three days' showing.

The foyer was converted into a recruiting bureau, personnel of the A.T.C. being in attendance around a table decorated with posters and literature, and the theatre approach was well publicised in a neat arrangement of A.T.C. posters grouped with 6-sheets and 12-sheets of the two features.

On the Saturday night the O.C. was able to appear in uniform, and with the aid of spotlight against a stage blacked out the audience responded in magnetic style to the forceful appeal made from the stage. As a result of the effort the first squadron is being completed. The speaker was introduced by Mr. Dennyss on each occasion with a foreword of his interest in the movement, particularly as so many members of the Odeon Mickey Mouse Club were now cadets in training!

### *"Spring Parade" for Gardeners*

THE opportunity for a tie-up between the "Dig for Victory" campaign and the title of "Spring Parade" (G.F.D.) was not ignored by F. W. Foulds, of the Odeon, Eltham Hill, S.E. With the aid of large-size cut-outs of Deanna Durbin, Robert Cummings and Mischa Auer, together with posters dealing with "Dig for Victory," Manager Foulds persuaded leading local tradespeople to add seeds, gardening tools, etc., to the display in the foyer. The borough council also assisted with pamphlets on crop rotation, also forms of application for allotments—these latter in many cases being filled in on the spot. The high light of the display was sand arranged to appear like allotments, posted with "To Let" notices and a notice, "Yes, We Have No Onions." The whole lay-out proved a great attraction.

### *Original Billing Matter*

THREE thousand handbills of distinctive layout were distributed by Eric V. Walls, manager of the Regent (Emery circuit), Bradford, to advertise "Saturday's Children." On one side of the handbill, in large letters, was the wording "*Monday, Tuesday, Wednesday, Thursday, Friday, SATURDAY. From 'Saturday' a diagonal line led to the question: 'Does this mean anything to you?' Overleaf was the wording: '"Saturday's Children" are Unlucky—but you are Lucky if you visit the Regent Kinema to see John Garfield and Anne Shirley in "Saturday's Children"—a real-life story of love on a budget—they're young—they're married—they're broke.*"

In the foyer was displayed a quad-crown art poster worded:—

"*Monday for health, Tuesday for wealth, Wednesday the best day of all; Thursday for losses, Friday for crosses; Saturday's (Children) no luck at all, is what John Garfield and Anne Shirley find in this real-life story of love on a budget . . . .*"

### *"Raffles" and National Savings*

AT first sight the association of "Raffles" (U.A.) and National Savings is remote, but E. P. Hills, of the Princess (Emery Circuit), Peterborough, availed himself of the suggestion conveyed that the safest place for money was investment in War Savings. In furtherance of this idea, he obtained from the local post-office a number of posters, and displayed them around the box-office, which was made to resemble a paying-in desk at a bank. In the centre of the display was an attractive hand-written poster based on the theme "*Don't Keep Your Money at Home.*"

# INCREASED MOTION PICTURE BRILLIANCE

*Continued from page 23*

higher than that obtained by measurement with diffuse light. The silver grains in the normal image act as a diffusing medium, causing some scatter which takes its toll of the light reaching the screen. This loss is greatly minimised, almost prevented, by the dye image.

If a simple print of a flat tone is dye-developed, and one half bleached free of silver, the difference can be seen easily by looking at an electric light bulb through each portion alternately. A clear image of the bulb is seen through the dye image, while it is largely blurred by diffusion when viewed through the other portion.

### Enhancing Contrast

The contrast sensitivity of the eye enables it to distinguish a difference in brightness of about 2 per cent. in two uniformly illuminated patches lying side by side, as indicated by the Weber-Feckner curve. The contrast of a subject can be enhanced about ninefold by photography—three times in the negative and a further three in the print—so that it is possible to see detail in a photograph that is invisible to the unaided eye. It would appear from the experiments under consideration that a somewhat comparable advantage can be obtained from the use of a more or less continuous tone dye image, where the detail is not broken up by grain; there is a marked extension of gradation in the shadows, which are very luminous.

### Suitable Dyes

It is unnecessary to enter into the reasons for the choice of a particular type of dye-forming developer; the dye must be unaffected by the alkali in the developing bath, and, of course, permanent to light. Paraphenylenediamine, di-methyl and di-ethyl paraphenylenediamine, and paratoluylenediamine all provide suitable starting points, giving, with suitable couplers, a wide range of colours, the most brilliant of which are probably the blue obtained with alpha-naphthol and the magenta given by paranitrophenyl acetonitrile.

The essential sensitometric feature is that direct development with a solution containing a colour coupler will give a *proportional* formation of dyestuff which remains within the gelatin film exactly where it is formed. There is no "bleeding" or diffusion; the dyestuff produced is absolutely insoluble, and the finest definition and resolution are maintained.

The proportional effect is seen in Fig. 2, where the dye and silver image is indicated by the characteristic curve AB; after the silver has been removed, the dye image remaining is represented by AC. We know from sensitometric fundamentals that the densities in a negative are proportional to the mass of reduced silver; inasmuch as dyestuff is formed in colour development proportionally to the reduced silver, we should expect to get, and do get, a similar characteristic curve when the silver is removed. The gamma will be lowered, hence the need for longer development in the first place. If a $\gamma$ of 2 is required in print, development would be given a $\gamma$ of $2 + x$, $x$ being the loss of contrast on removal of the silver.

### Discovering Real Blacks

In a previous article in the KINE., a number of formula were quoted giving a wide range of colours, and it was there pointed out that the need for subtractive colours for colour photography had tended to obscure the possibilities of the technique for ordinary motion pictures. It is, in fact, easier to get brilliant greens, reds, blues and yellows than to obtain pure blacks, though a warm

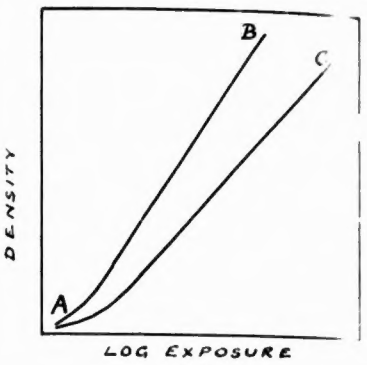


Fig. 2

blacks present less difficulty. Such colour formers as 2-hydroxy-thionaphthene and thio-indigotin, etc., suggest themselves; the presence of sulphur in the molecule points a direction.

A composite coupler, however, has been found which yields a fine "engraving" black, and on projection there appears to be a psychological effect which gives the appearance of brilliance (contrast) with a lower overall density than would be needed normally. From tests made by a number of observers, the dye-developed print on projection has at least 50 per cent. greater brightness than a normal silver control; or conversely, the candle power of the projector beam could be 66⅔ only of that normally required to get the same screen brightness when using a dye positive film.

Kine film prints colour-developed to black and white can be processed in the ordinary way, with no other alteration than a change of solutions. The removal of the silver salts can be effected simultaneously with fixation, so that one fixing bath removes the unused silver bromide and the silver image. Hence processing technique is perfectly normal—(*a*) development, with gamma controllable by time of immersion; (*b*) intermediate washing; and (*c*) fixing in the special compound fix-bleach bath.

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# KINEMATOGRAPH WEEKLY, Classified Advertisements

**Classified Advertisements are not inserted unless prepaid**

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**SITUATIONS WANTED.**
Three lines (average 20 words) 1s., and 4d. for every additional line.

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13 .. .. .. 10
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**LATEST TIME for receiving Advertisements is TUESDAY MORNING. FIRST POST**

**Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied**

## SITUATIONS VACANT

**WANTED**, First-class Manager for small country kinemas. Only those who know their business need write in full. Photo, confidence.—Harry Ward, Mount Royal, Marble Arch, W.

**THOROUGHLY** experienced General Manager required for nonetreguit house in Birmingham. Full particulars to E., Box 805, Kinematograph Weekly.

**MANAGER** required, over military age.—Write, sending photograph, latest references, salary quired. Cheshire County Cinemas, Empress, Runcorn.

**REQUIRED**, experienced Manager for First Run independent central hall at Coventry. Must be a keen and live showman. Write, stating wages required, experience and references, to Coventry Cinema Holding, Ltd., 11, Trinity Street, Coventry.

**SMART** Manager wanted (over military age or exempt) for London kinema; references essential. Apply by letter, Queen's Hall Cinema, Palmers Green, N.13, or 'phone for appointment Palmers Green (86).

**MANAGER** required, exempt.—State full particulars, photo, references, salary required, Commodore Cinema, Ormeston. 'Phone: 3000.

**MANAGER** Operator wanted immediately.—Apply, Arun Cinema, Arundel, Sussex, or by letter, stating age, references and wages.

**WANTED** for Cornish kinema, Assistant Manager or Chief Operator, who requires managerial experience.—Write, state salary, age, send photo, to Cinema Proprietor, 31, Victoria Street, Paignton.

**CHIEF** Operator, over 40 (Mirrophonic, Hewittic rectifier), for Yorkshire; permanent position to the right man.—Qualifications, references, and salary required, write, X., Box 746, Kinematograph Weekly.

## SITUATIONS VACANT (cont.)

**CHIEF** Operator wanted, Coventry; late-run hall, but good remuneration.—Full details, age, experience, and salary required first letter to K., Box 782, Kinematograph Weekly.

**WANTED**, First-class Chief Operator and Electrician for country kinema; salary £4 1os. to commence.—Write full particulars, Harry Ward, Mount Royal, Marble Arch, W.

**CHIEF** Operator required immediately for country town; safe area. Picture House, Dalbeattie, Kirkcudbrightshire, South of Scotland.

**CHIEF** and Second Operators wanted; one used to RCA or BTH; London kinema; good wages and splendid opportunity for right men. Apply, mornings between 11 a.m. and 1 p.m., Queen's Hall Cinema, Palmers Green, N.13.

**CHIEF** and Second Operators wanted for South Coast town; good salary for right men. Apply, F. W. Allwood, 170, Southampton Row, W.C.1.

**WANTED** immediately, Second and Third Kine Operators; Western experience an advantage, but not essential; good wages, safe area; comfortable job. Apply, Manager, Palace Cinema, Calne, Wilts.

**EXPERIENCED** Operator required for small country hall; no Sunday work. State age, experience and wages required, to S., Box 790, Kinematograph Weekly.

**FIRST** and Two Second Operators wanted; exempt military service; permanent; no Sunday work. Will Mr. Sutton write me? Full particulars to George Edwards, Royal County Theatre, Shrewsbury.

**SECOND** Operator required; exempt. Full particulars, Commodore Cinema, Orpington, Kent.

**REQUIRED**, experienced Foreman for super kinema; London area. Apply at first to B., Box 806, Kinematograph Weekly.

## SITUATIONS VACANT (cont.)

**ORDER** Clerk (engineering supplies) required by large circuit with offices at Exeter. Apply by letter, stating age, qualifications and salary required, to Chief Engineer, The Gaumont, Morden, Surrey.

**SHORTHAND-TYPIST** required by technical department of large kinema circuit evacuated 5 miles from London; write, stating age, experience, and salary desired; living accommodation can be arranged. A., Box 799, Kinematograph Weekly.

## SITUATIONS WANTED

**GENTLEMAN SEEKS POSITION AS SUPERVISOR (OR SECRETARY TO OWNER) FOR GROUP OF SMALL KINEMAS. WOULD ACCEPT POSITION FOR DURATION OF WAR ONLY OR PERMANENTLY. LONG EXPERIENCE, TECHNICAL AND ADMINISTRATIVE. MODERATE SALARY. EXEMPT MILITARY. AVAILABLE AT ONCE. WRITE FOR PARTICULARS. WITHOUT OBLIGATION. "SUPERVISOR," 26, BARKHILL ROAD, LIVERPOOL, 17.**

**MANAGER** (48), many years' consistently successful, well served all branches, would supervise small circuit or manage first-class hall, anywhere; excellent testimonials. Bond. Manager, 15, Jackson Road, East Barnet, Herts.

**MANAGER** requires position, over military age; first-class experience, excellent refs.; bonded; good appearance and education; any district; open now. M., Box 784, Kinematograph Weekly.

**MANAGER** available for immediate engagement, London or suburbs; extensive experience all branches, excellent references; exempt military service. R., Box 789, Kinematograph Weekly.

## SITUATIONS WANTED (cont.)

**MANAGER** (verging 40), whose hobby is work, LIFE EXPERIENCE kinema and allied business from plant installation and operating to film booking and general circuit management. OPEN to offer of position with possibilities; provinces preferred; will entertain anything from "super" to circuit supervision having prospects. GOOD PERSONALITY. ABSTAINER. UNIMPEACHABLE REFERENCES. Infinite bond if necessary. ENERGY and ABILITY that's what I've got. A., Box 797, Kinematograph Weekly.

**MANAGER** and emergency chief operator at large modern kinema in blitzed town prepared for interview and position as Manager or Manager Relief Operator; 2 years experience, over military age. Reply, stating seating capacity, town 'phone.—A. Winslow, c/o G.P.O., Bournemouth.

**MANAGER OPERATOR** (25), exempt military service, desires change. Manager or Manager Operator, four years present circuit.—A., Box 796, Kinematograph Weekly.

**LIVE MANAGER** over military age, 5 years PRACTICAL EXPERIENCE kinema business, large and small halls, invites offer of position where energy and ability are appreciated; provinces preferred; now running "super" in provincial town; late general and booking manager small circuit. GOOD PERSONALITY. ABSTAINER. THOROUGHLY RELIABLE. efficient technical knowledge a WORKER; finest references; fidelity bond "Z," Box 708, Kinematograph Weekly.

**MANAGER** Edinburgh super kinema seeks change, preferably in or near the city but not essential; available two weeks' time or arrangement; in business since 1925; live showman, business A to Z; smart day and evening; excellent references; not available military service.—5, Lauderdale Street, Edinburgh, or 'phone Edinburgh 54434.

**LONG EXPERIENCED CHIEF OPERATOR, TOWN OR COUNTRY. SATISFACTION ASSURED. EXTRACT FROM REFERENCE: "THOROUGH KNOWLEDGE OF EVERY BRANCH OF HIS PROFESSION." D., BOX 802, KINEMATOGRAPH WEEKLY.**

**EXPERIENCED** Chief Operator seeks position anywhere. W.E., B.T.H. rectifiers. Pleasure excellent references. Salary £5.—Operator, 18, Ritches Road, Harringay, London.

**ORGANIST**, HIGHLY EXPERIENCED, EXEMPT, EXCEPTIONAL PERFORMER, SUITE INTERLUDES, RHYTHM, VARIETY ACCOMPANIMENT, SEEKS ENGAGEMENT.—W., BOX 795, KINEMATOGRAPH WEEKLY.

**KINEMA ORGANIST**, KNOWN, YOUNG, BRILLIANT, MODERN STYLE, DESIRES CHANGE. WOULD CONSIDER PALAIS ENGAGEMENT ANYWHERE.—C., BOX 804, KINEMATOGRAPH WEEKLY.

**SECRETARY-SHORTHAND-TYPIST** seeks post, London only; film experience; salary £5.—F., 56, Glebe Road, N.8.

**CAMERA MAN, WITH MANY YEARS OF WORLDWIDE EXPERIENCE IN NEWSREEL, TRAVEL AND INDUSTRIAL FILM WORK IS OPEN FOR ENGAGEMENT.—M. G. BENSON, 80, GIBBON ROAD, KINGSTON ON THAMES. Phone: KINGSTON 2181.**

## FOR SALE AND WANTED

**WANTED**, Rotary Converter, any size. Hall, 221, City Road, London, E.C.1.

**OVER 5,000 LATEST PATTERN TIP-UP SEATS FITTED WITH 3 SPRINGS, UPHOLSTERED IN GOLD MOCKRED VELVET BACKS 18in. DEEP, WITH ARM PADS AND GOLD STANDARDS. (In addition 2,000 FIVE-SPRUNG TIP-UP SEATS, STAGE CURTAINS AND METAL CURTAIN TRACKS.—SPENCE, PALMER & WARHOUR, STREET, LONDON, W.1. GERRARD 4796.**

**FOR** sale, Phillips Valves, MC 1, DC 1, perfect, reasonable.—A., Box 794, Kinematograph Weekly.

**WANTED**, good second-hand Seats, 22in. Back without arms, 20in. Seat, with arms (with or without standards for raked floor).—Pictures (Bristol), Ltd., National Provincial Bank Chambers, Bath.

**E. G. TURNER**
ALL-METAL SCREENS • BEST-LIGHT and SOUND
43-49, Higham St., Walthamstow, E.17
'Phone: LARKSWOOD 1061-2.

# FORTHCOMING TRADE SHOWS

## LONDON

| Date. | Time. | Place. | Title of Film. | Shown by. | Stars. | Cert. |
|---|---|---|---|---|---|---|
| Thur., May 22 | 2.30 p.m. | Cambridge | That Uncertain Feeling | United Artists | Merle Oberon | |
| .. .. 22 | 10.30 a.m. | Century | Western Union | 20th Century Fox | Robert Young | |
| .. .. 22 | 11 a.m. | Phoenix | Always a Bride | Warner | Rosemary Lane | |
| .. .. 22 | 2.30 p.m. | Phoenix | The Strawberry Blonde | Warner | James Cagney | |
| .. .. 22 | 2.30 p.m. | G.B. Private T. | Meet Boston Blackie | Columbia | Chester Morris | |
| Fri.. .. 23 | 2.30 p.m. | Cambridge | Topper Returns | United Artists | Joan Blondell | |
| .. .. 23 | 10.30 a.m. | Carlton | The Round Up | Paramount | Richard Dix | |
| .. .. 23 | 11 a.m. | Phoenix | The Case of the Black Parrot | Warner | Wm. Lundigan | |
| .. .. 23 | 2.30 p.m. | Phoenix | Footsteps in the Dark | Warner | Errol Flynn | |
| .. .. 23 | 2.30 p.m. | G.B. Private T. | Adventure in Sahara | Columbia | Paul Kelly | |
| Mon.. .. 26 | 2.30 p.m. | G.B. Private T. | The Face Behind the Mask | Columbia | Peter Lorre | |
| Tues.. .. 27 | 2.30 p.m. | G.B. Private T. | Title to be announced | Columbia | | |
| .. .. 27 | 2.30 p.m. | Cambridge | The Devil and Miss Jones | RKO-Radio | Jean Arthur | |
| .. .. 27 | 2.30 p.m. | Phoenix | Turned Out Nice Again | United Artists | George Formby | |
| .. .. 27 | 11a.m.&2.30p.m. | Own Theatre | Keeping Company | M-G-M | John Shelton | |
| Wed.. .. 28 | 2.30 p.m. | Cambridge | Men of Boys Town: and short Memory Trick | M-G-M | Spencer Tracy | |
| .. .. 28 | 10.30 a.m. | Own Theatre | Five Shorts,... | Columbia | | |
| .. .. 28 | 11 a.m. | Own Private | I Wanted Wings | Paramount | Ray Milland | |
| Thur.. .. 29 | 10.30 a.m. | Own Theatre | Five Shorts,... | Columbia | | |
| Fri.. .. 30 | 2.30 p.m. | Plaza | Road to Zanzibar | Paramount | Bing Crosby | |

## BIRMINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. May 23 | 10.45 a.m. | Scala | Repent at Leisure | RKO-Radio | Kent Taylor | | U |
| .. .. 23 | 10.30 a.m. | Paramount | Doomed Caravan | Paramount | Bill Boyd | | |
| Mon.. .. 26 | 10.30 a.m. | Scala | The Penalty | M-G-M | Edward Arnold | | |
| Tues.. .. 27 | 10.30 a.m. | Paramount | The Round Up | Paramount | Richard Dix | | |
| .. .. 27 | 10.30 a.m. | Forum | The Ghost Goes West | British Lion | Robert Donat | | A |
| .. .. 27 | 10.30 a.m. | Scala | Free and Easy | M-G-M | Robert Cummings | | |

## CARDIFF

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., May 23 | 10.45 a.m. | Park Hall | Repent at Leisure | RKO-Radio | Kent Taylor | | U |
| .. .. 23 | 11 a.m. | Capitol | Doomed Caravan | Paramount | Bill Boyd | | |
| .. .. 23 | 11 a.m. | Odeon | The Penalty | M-G-M | Edward Arnold | | |
| Tues.. .. 27 | 11 a.m. | Capitol | The Round Up | Paramount | Richard Dix | | |
| Wed.. .. 28 | 11 a.m. | Park Hall | Men of Boys Town | M-G-M | Spencer Tracy | | |

## GLASGOW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., May 23 | 10.45 a.m. | La Scala | Repent at Leisure | RKO-Radio | Kent Taylor | | U |
| .. .. 23 | 10.45 a.m. | Playhouse | Doomed Caravan | Paramount | Bill Boyd | | |
| Tues.. .. 27 | 10.45 a.m. | Playhouse | The Round Up | Paramount | Richard Dix | | |
| Wed.. .. 28 | 10.45 a.m. | La Scala | Free and Easy | M-G-M | Robert Cummings | | |

## LEEDS

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., May 23 | 10.45 a.m. | Tower P.H. | Repent at Leisure | RKO-Radio | Kent Taylor | | U |
| .. .. 23 | 10.45 a.m. | Odeon | My Old Dutch | International F.P. | Gordon Harker | | U |
| Tues.. .. 27 | 10.45 a.m. | Odeon | The Round Up | Paramount | Richard Dix | | |
| Thur.. .. 29 | 10.45 a.m. | Ritz | The Ghost Goes West | British Lion | Robert Donat | | A |
| .. .. 29 | 10.45 a.m. | Tower | The Penalty | M-G-M | Edward Arnold | | |

## LIVERPOOL

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., May 23 | 10.45 a.m. | Trocadero | Repent at Leisure | RKO-Radio | Kent Taylor | | U |
| .. .. 23 | 10.45 a.m. | Paramount | Doomed Caravan | Paramount | Bill Boyd | | |
| .. .. 23 | 10.45 a.m. | Majestic | Free and Easy | M-G-M | Robert Cummings | | |
| Tues.. .. 27 | 10.45 a.m. | Paramount | The Round Up | Paramount | Richard Dix | | |
| Wed.. .. 28 | 10.45 a.m. | Majestic | Men of Boys Town | M-G-M | Spencer Tracy | | |
| Thur.. .. 29 | 10.45 a.m. | Forum | The Ghost Goes West | British Lion | Robert Donat | | A |

## MANCHESTER

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., May 23 | 10.45 a.m. | Theatre Royal | Repent at Leisure | RKO-Radio | Kent Taylor | | U |
| .. .. 23 | 10.45 a.m. | Odeon | Doomed Caravan | Paramount | Bill Boyd | | |
| Tues.. .. 27 | 10.45 a.m. | Theatre Royal | The Stranger: and Short | Columbia | Chas. Starrett | | U |
| .. .. 27 | 10.45 a.m. | Odeon | The Round Up | Paramount | Richard Dix | | |
| .. .. 27 | 10.45 a.m. | Gaumont | Free and Easy | M-G-M | Robert Cummings | | |
| Wed.. .. 28 | 10.45 a.m. | Gaumont | The Penalty | M-G-M | Edward Arnold | | |
| .. .. 28 | 11 a.m. | Theatre Royal | The Ghost Goes West | British Lion | Robert Donat | | A |
| Thur.. .. 29 | 10.45 a.m. | Theatre Royal | On Special Duty and Two Shorts | Columbia | Chas. Starrett | | U |

## NEWCASTLE

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., May 23 | 10.45 a.m. | Stoll | Repent at Leisure | RKO-Radio | Kent Taylor | | U |
| .. .. 23 | 10.30 a.m. | Odeon | Doomed Caravan | Paramount | Bill Boyd | | |
| .. .. 23 | 10.45 a.m. | Essoldo | Free and Easy | M-G-M | Robert Cummings | | |
| Tues.. .. 27 | 10.30 a.m. | Odeon | Round Up | Paramount | Richard Dix | | |
| .. .. 27 | 10.45 a.m. | Essoldo | The Ghost Goes West | British Lion | Robert Donat | | A |
| Wed.. .. 28 | 10.45 a.m. | Odeon | The Penalty | M-G-M | Edward Arnold | | |

## NOTTINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., May 23 | 10.45 a.m. | Elite | Repent at Leisure | RKO-Radio | Kent Taylor | | U |
| Tues.. .. 27 | 10.45 a.m. | Scala | The Penalty | M-G-M | Edward Arnold | | |
| Wed.. .. 28 | 10.30 a.m. | Ritz | There's Magic in Music | Paramount | Allan Jones | | U |
| Thur.. .. 29 | 10.30 a.m. | Ritz | Doomed Caravan | Paramount | Bill Boyd | | |

## SHEFFIELD

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri., May 23 | 10.45 a.m. | Union Street | Love Thy Neighbour | Paramount | Jack Benny | | U |
| .. .. 23 | 10.45 a.m. | Cinema House | Repent at Leisure | RKO-Radio | Kent Taylor | | U |
| Tues.. .. 27 | 10.45 a.m. | Cinema House | Free and Easy | M-G-M | Robert Cummings | | |
| Wed.. .. 28 | 10.45 a.m. | Cinema House | There's Magic in Music | Paramount | Allan Jones | | U |
| Thur.. .. 29 | 10.45 a.m. | Union Street | Doomed Caravan | Paramount | Bill Boyd | | |
| .. .. 29 | 10.30 a.m. | Cinema House | Men of Boys Town | M-G-M | Spencer Tracy | | |

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May 22, 1941

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